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SHAKESPEARE

IN SIXTEEN VOLUMES

VOLUME SIXTEEN

OF THE INTERLINEAR EDITION

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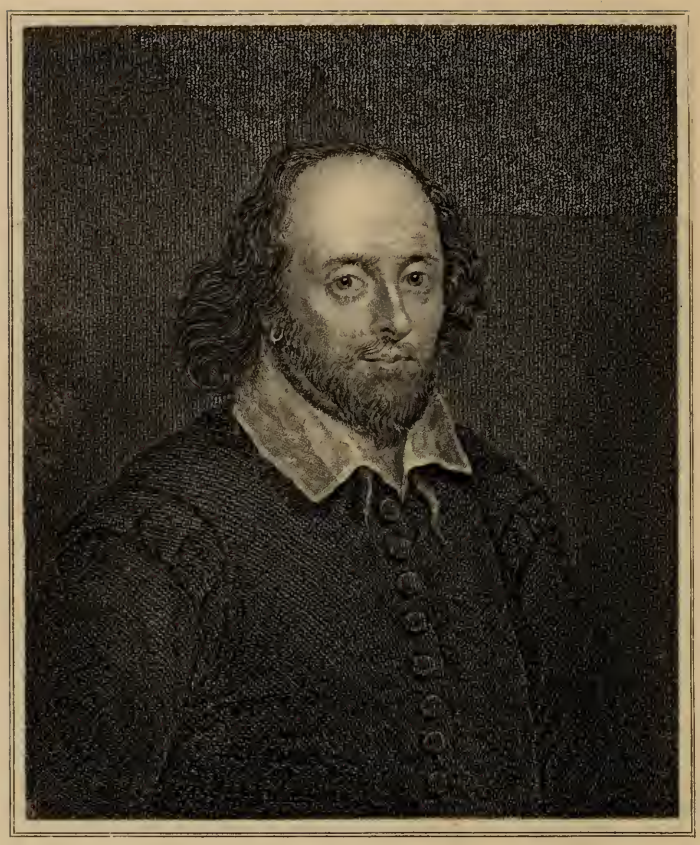

SHAKSPEARE.

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THE CHANDOS PORTRAIT.

Engraved by Freeman.

THE CHANDOS PORTRAIT.

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THE WORKS

OF

WILLIAM SHAKESPEARE

EDITED BY

WILLIAM GEORGE CLARK, M. A., AND
WILLIAM ALDIS WRIGHT, M. A.

WITH 171 ENGRAVINGS ON STEEL AFTER THE BOYDELL ILLUSTRATIONS; AND SIXTY-FOUR PHOTOGRAVURES CHIEFLY FROM LIFE

IN SIXTEEN VOLUMES

VOLUME SIXTEEN

PHILADELPHIA
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CONTENTS OF VOLUME XVI.

VARIORUM READINGS 1
DICTIONARY OF FAMILIAR QUOTATIONS FROM SHAKESPEARE 83
INDEX TO THE FAMILIAR QUOTATIONS 297
INDEX TO THE CHARACTERS IN THE PLAYS . . 333

ILLUSTRATION TO VOLUME XVI.

PORTRAIT OF SHAKESPEARE (THE CHANDOS). Engraved by *Freeman* . . . . . Frontispiece

The

Variorum Readings

The Variorum Readings.

The principle adopted, in all instances not specially excepted, is to exhibit the text as it is proposed to be changed on some authority, giving the substance of the argument, for the change, in the first column, and of the Editors in a parallel column. It is recommended to the reader, in all cases, to look at the context of the passage, as it is inadvisable to encumber these notes with all that precedes or follows the passage quoted.

The Tempest.

"The sky, it seems, would pour down stinking pitch,
But that the sea, mounting to the welkin's *heat*,
Dashes the fire out." (Act I. Sc. 2.)

The manuscript corrector of the folio, 1632, has substituted *heat* for *cheek*, which is not an unlikely corruption by a person writing only by ear.
Mr. Collier's 'Notes and Emendations.'

"The welkin's *cheek*" is a true Shakespearean phrase. In 'Richard II.,' Bolingbroke says,

"Methinks King Richard and myself should meet
With no less terror than the elements
Of fire and water, when their thund'ring shock
At meeting tears *the cloudy cheeks of heaven*."

We have here the same idea expressed by the same word.

"A brave vessel
Who had, no doubt, some noble *creatures* in her."
(Act I. Sc. 2.)

Theobald reads *creatures*, and so the MS. corrections, instead of *creature* of the folio.

Miranda has said, "O, I have suffered with *those* I saw suffer." She then adds, that there was no doubt "some noble *creature*" on board, as well as the "poor souls" that perished.

"I have with such *prevision* in mine art
So safely order'd." (Act I. Sc. 2.)

Provision (of the original) would answer the purpose of giving a meaning, because Prospero might have provided that no soul should suffer; but *prevision* supplies a higher and finer sense, showing that the great magician had by his art foreseen that there should not be "so much perdition as an hair," among the whole crew. *Mr. Collier's Notes.*

Prevision is foresight—the power of *knowing* beforehand what is to happen. *Provision*, as Johnson explains the word, means "*measures taken* beforehand." Prospero's art was an energetic power—not a mere speculation. *Provision* is *prevision* in action.

"Like one
Who having *to untruth*, by telling of it,
Made such a sinner of his memory,
To credit his own lie." (Act I. Sc. 2.)

There cannot be a doubt that this, as regards *untruth*, must be the true language of Shakespeare.

Mr. Collier's Notes.

The transposition of *unto truth* of the original, as the corrector gives it, may be doubted. One does not make his memory a sinner to *untruth*, but a sinner to *truth*.

"Whereon,
A treacherous army levied, one midnight
Fated to the *practice*, did Antonio open
The gates of Milan; and, i' the dead of darkness,
The ministers for the purpose hurried thence
Me and thy crying self." (Act I. Sc. 2.)

Mr. Collier holds that the word "*purpose*" is properly supplanted by "*practice*," in the sense of contrivance, because the word *purpose* is awkwardly and needlessly repeated in the original, with only an intervening line. The manuscript corrector, he says, was most likely supported by some good authority.

Mr. Collier's Notes.

The corrector, we believe, had no authority but the common prejudice against repeating a word, which prejudice is the besetting sin of feeble writers, and a frequent source of obscurities in style. The passage is weakened by avoiding the repetition. The night was fated to the purpose; the ministers for the purpose did their agency in the dead of darkness. It was the purpose of Antonio to which the night was propitious, and of which the instruments were ready.

"A rotten carcass of a *boat*." (Act I. Sc. 2.)

Rowe altered *butt* to *boat*; and so the corrector.

Although a *butt* cannot be literally meant, the expression may indicate a vessel even more insecure than a leaky boat. But the subject is not worth a controversy, although Mr. Hunter defends *butt*, upon the great critical canon, that the harder reading is to be preferred—(*Durior lectio præferenda*).

"They all have met again,
And *all* upon the Mediterranean *float*,
Bound sadly home for Naples." (Act I. Sc. 2.)

The original has *are* and *flote*. In order to make the sense grammatical, it has been necessary to consider "flote" a substantive, from the French, *flot*, a wave. "Float," adds Mr. Collier, in fact, is a verb, used by everybody, and not a substantive, used by no other English writer.

Mr. Collier's Notes.

The construction was changed, to make the passage easy to "everybody." But Dryden did not think it necessary to make it easy. In his 'Tempest' we have,

"And *are* upon the Mediterranean *float*
Bound sadly home for Italy."

He changed "Naples" for "Italy," but his change went no further.

"I will here shroud till the *drench* of the storm be past." (Act II. Sc. 2.)

Dregs, in the folio, is thus corrected. Trinculo, says Mr. Collier, was much more likely to be anxious to avoid the "drench," or extreme violence of the storm, than the mere "dregs," or conclusion of it.

Mr. Collier's Notes.

Trinculo has been exposed to a furious storm—"Alas, the storm is come again." He will creep under the monster's gaberdine, to shroud there, *till* the last droppings of the black cloud are past—the *dregs*.

"But these sweet thoughts do even refresh my labors:
Most busy—*blest*, when I do it." (Act III. Sc. 1.)

The original has *busy lest*. The corrector inserts the letter *b* before "lest." The real language of the poet, says Mr. Collier, was as beautiful as brief. He deems himself *blest* even by heavy toils; when they are made light by the thoughts of Miranda; he was "most busy," but still *blest*, when so employed.

Mr. Collier's Notes.

Theobald reads "*busy-less*," which is the common reading. Does "*busy—blest*" give us a clearer sense? Both are strained and obscure. *Busy lest* is the reading of the first folio—*busy least* of the second, uncorrected. We believe this is the right reading. Ferdinand comes in, "bearing a log." He is at his labors—at his "mean task." He parenthetically describes the tenderness of his "sweet mistress." And then, pursuing his "mean task," he says,

"I forget:
But these sweet thoughts do
even refresh my labors,
Most busy *least*, when I do it."

The kindness of Miranda is associated with his labor, and the sweet thoughts of that kindness make his toil light. If we omit *most*, reading "busy least, when I do it," the sense is clear enough. It is not less clear with *most*, so punctuated.

'*Rain* come to you, at the farthest,
In the very end of harvest." (Act IV. Sc. 1.)

The original has '*Spring* come to you.' "It may be asked why Juno should wish spring to be so long deferred? On the other hand, *rain* before 'the very end of harvest' would be a misfortune, and the singer is deprecating such disasters."

Mr. Collier's Notes.

The singer is invoking blessings and not deprecating disasters. She wishes all increase and plenty "to bless this twain." Ceres is the singer, and not Juno. It is one of the blunders of the corrector to make the whole song belong to Juno, instead of its being dramatically divided, so as to suit the attributes of each goddess; and Ceres appropriately wishes full barns, loaded vines, and bending fruit-trees—and, at the very end of harvest, another *Spring* to come with no intervening winter.

But Shakespeare, who, in many cases, shows his perfect familiarity with his Bible, was using the very images of the Old Testament. The following passages have been kindly pointed out to us by Mr. C. Richardson, the eminent lexicographer.

Lev. xxvi. 5.—"And your threshing shall reach unto the vintage, and the vintage shall reach unto the sowing-time:

and ye shall eat your bread to the full, and dwell in the land safely."

Amos ix. 13.—"Behold, the days come, said the Lord, that the plowman shall overtake the reaper, and the treader of grapes him that soweth seed."

"You demi-puppets, that
By moonshine do the *green-sward* ringlets make,
Whereof the ewe not bites." (Act V. Sc. 1.)

For "*sour*" of the original, the corrector substitutes "*sward*."

Mr. Collier's Notes.

The corrector rejected *green-sour* because he did not understand Shakespeare's compound epithets. The fairy ring is green—greener than the surrounding sward—it is sour, while the grass without the circle is sweet.

"*Noble* Gonzalo, honorable man,
Mine eyes, even sociable to the *flow* of thine,
Fall fellowly drops." (Act V. Sc. 1.)

"*Holy* Gonzalo" is the reading of the original. The epithet *holy* is inapplicable to Gonzalo. In 'The Winter's Tale,' Leontes tells Florizel, "You have a *holy* father," where the word seems equally out of place, and where the corrector has, as in 'The Tempest,' erased it, and written *noble* in its stead.

Show of the original must be changed to *flow;* "for the eyes of Gonzalo are flowing with tears."

Mr. Collier's Notes.

The corrector lived at a time when *holy* had lost its meaning of *pure*, and was confined to *sacred*, as opposed to secular. It is not only in 'The Winter's Tale,' but in many other passages, that Shakespeare uses *holy* as applied to the laity. Thus, the Roman general Lucius is called *most holy* ('Cymbeline,' Act III. Sc. 4.)

"Doubtless
With joy he will embrace you; for he's honorable,
And, doubling that, *most holy*."

Here is a Shakespearean nicety; in both instances Gonzalo is "holy" and "honorable;" Lucius "honorable," and "most holy." There is a clear distinction between "holy" and "honorable," but not

such between "noble" and "honorable."

It is not necessary to change "*show*" to "*flow*." The tears of Gonzalo—not concealed, but openly shown—produced the sympathizing tears of Prospero.

"My true preserver, and a loyal *servant*
To him thou follow'st." (Act V. Sc. 1.)

"A loyal *Sir*" in the folio, is called by Mr. Collier a misprint for *servant*, which is the true reading he says, the misprint being produced by the word "servant" being probably abbreviated.

Mr. Collier's Notes.

Upon this theory of misprint, we should read in 'Cymbeline' (Act I. Sc. 7,)—

"A lady to the worthiest
servant that ever
Country called his."

We are thus to lose the use of *Sir* in the sense of gentleman.

"Where the bee sucks, there *lurk* I." (Act V. Sc. 1.)

The original has "there *suck* I." The change is found in the words that usually accompany Dr. Arne's music of this exquisite song,—

"Music married to immortal
verse."

Lurk was not the word which Shakespeare would have employed to describe the habits of Ariel. He was not wholly a spirit—he had a semi-sensual taste, to which the nectar of a flower would be a fitting gratification.

"Whe'r thou beest he, or no,
Or some enchanted *devil* to abuse me,
As late I have been, I not know." (Act V. Sc. 1.)

Trifle is the word of the original—"a most strange one to be employed in such a situation, and it reads like a misprint: the manuscript corrector of the folio informs us, that it undoubtedly is so." Mr. Collier also says, "Antonio, in the first instance, believes that the whole is a diabolical delusion;" Mr. Collier assuming that this is an answer to Prospero's

We protest, once for all, against the set phrases which Mr. Collier constantly uses, as, "the manuscript corrector *informs* us"—"the manuscript corrector *assures* us"—"the corrector of the folio *states*." These may be "rhetorical terms," as a contributor to 'Notes and Queries' infers; but they are calculated to mislead. The manuscript corrector makes his correction,

address to "his astonished brother."

Mr. Collier's Notes.

without any information, assurance, statement, or explanation. The only information we have that *devil* is to be preferred to *trifle*, is that *trifle* is crossed out, and *devil* put in. We have no belief in "enchanted devil." Mr. Collier has fallen into an error. Prospero is addressing Alonso, to whom he speaks with kindness.—"I embrace thy body." Alonso doubts whether it be Prospero, or "an enchanted trifle to abuse me, as late I have been" abused. The enchanted trifles who had abused him were the strange shapes who brought in the banquet, and danced about it with gentle accents of salutation—giving a welcome, as Prospero now welcomes him. Antonio, who had been terrified by Ariel with "a din to fright a monster's ear," might with more propriety have said, "enchanted devil." But the word "devil" is a mere stage exaggeration.

"His mother was a witch; and one so strong—
That could control the moon, make flows and ebbs,
And deal in her command *with all her* power." (Act V. Sc. 1.)

The original has "*without her* power." Steevens, according to Mr. Collier, strangely supposed that 'without her power,' meant with 'less general power.' All difficulty, however, is at an end, when we find the manuscript corrector of the folio, 1632, marking "*without*" as a misprint, and telling us that it ought to have been "*with all.*"

Mr. Collier's Notes.

To "control the moon" is to interfere with the general action of the moon. The moon makes "flows and ebbs" according to natural laws. If Sycorax, "strong" in her witchcraft, could "deal" in the moon's "command"—or command as the moon commanded—by a suspension of natural laws, it could not be said that she possessed *all the power* of the moon. Sycorax,

by a magical effort, usurped, locally and exceptionally, the office of the moon, but *without her power* as an universal cause of the tidal action.

The Two Gentlemen of Verona.

"She makes it strange; but she would be pleas'd *better*
To be so anger'd with another letter." (Act I. Sc. 2.)

Here, for "pleas'd *better*," the ordinary reading has been "*best pleas'd*." *Collier.*

The ordinary reading is of the folio of 1623.

"Ay, madam, you may *see* what sights you *think;*
I see things too, although you judge I wink."
(Act I. Sc. 2.)

Hitherto the first of these lines has been,
"Ay, madam, you may *say* what sights you *see*."
"It is not improbable that, in this comedy, confessedly one of its author's earliest works, rhymes originally abounded more frequently than at the time it was printed in 1623, the fashion in the interval having so changed, that they were considered not only unnecessary, but possibly had become distasteful to audiences." *Collier.*

We would not ask for a better proof of our conjecture, that the author of the 'Manuscript Corrections' was contemporary with the managers who revived Shakespeare after the Restoration. Then, the rhyming fashion had come back. But we do not believe that these dragged-in rhymes ever belonged to the play. They occur in passages of blank verse. At any rate, we may be content to take such couplets as Shakespeare's first editors gave us, without adding the playhouse tags of another period.

"Ay, my good lord, I know the gentleman
To be of *wealth*, and worthy estimation,
And not without desert so well reputed."
(Act II. Sc. I.)

The original has
"To be of *worth*, and worthy estimation."

A man may be of worth, and not esteemed worthy; so that the original line is

"*Wealth*," says Mr. Collier, "would be an additional recommendation to the Duke, and it entirely avoids the objectionable repetition: if Antonio were of 'worth,' and 'worthy estimation,' he could not well be so reputed 'without desert.'"

perfectly consistent, taken alone. How far it is necessary to substitute another word for "worth," must be determined by the dramatic propriety, where the rhetorical enforcement of a previous idea is not necessarily an "objectionable repetition."

"She shall be dignified with this high honor,—
To bear my lady's train; lest the base earth
Should from her vesture chance to steal a kiss,
And, of so great a favor growing proud,
Disdain to root the summer-*smelling* flower,
And make rough winter everlastingly."
(Act II. Sc. 4.)

The original has "summer-*swelling*." "The corrector of the folio, 1632, has altered the compound probably on some good authority, with which we are not now acquainted, to summer-*smelling*."

Collier.

The corrector of the folio, 1632, has altered the epithet upon the authority of his own preference for a bald prosaic epithet, in place of a poetical one. The rich poetry of the passage is instantly vulgarized by this change. The association of the words *root* and *summer-swelling* addresses itself at once to the poetical feeling.

"Love bade me swear, and love bids me forswear:
O sweet-suggesting love, if *I have* sinn'd,
Teach me, thy tempted subject, to excuse it."
(Act II. Sc. 6.)

The original has,
"O sweet suggesting love, if *thou* hast sinn'd."
"When Proteus is lamenting the breach of his vows to Julia, it seems much more natural for him to say, 'if *I have* sinn'd,' and so it is given by the corrector of the folio, 1632."

Collier.

Certainly "more natural," in the sense of common and obvious. But Proteus is equivocating with his conscience in laying the fault of his perjury upon "love," which has made him swear and forswear: and, continuing the same idea, he impersonates "love"—"if *thou* hast sinn'd," teach me, whom thou hast tempted, to make excuses for my sin.

"And so by many winding nooks he strays,
With willing sport, to the *wide* ocean."
(Act II. Sc. 7.)

The original reads "to the *wild* ocean." The corrector gives us *wide*, which, Mr. Collier says, "seems more appropriate."

The current is straying to the ocean, making sweet music, and giving a gentle kiss to every sedge. Which epithet is most in the spirit of poetical contrast—*wide* ocean, or *wild* ocean?

"To furnish me upon my *loving* journey."
(Act II. Sc. 7.)

Julia is about to travel in search of Proteus. *Loving* journey, says Mr. Collier, in reference to the purpose seems to recommend itself.

Longing journey, as expressive of earnest desire, needs no recommendation, and no change.

"But say this *wean* her love from Valentine."
(Act III. Sc. 2.)

Weed was displaced by the corrector of the folio, 1632, and *wean* inserted.

Mr. Collier calls *weed* "an error of the press." To *weed* is to eradicate; and why, therefore, should we adopt another word?

"Come, go with us; we'll bring thee to our *cave*,
And show thee all the treasures we have got."
(Act IV. Sc. 1.)

The original has "*crews*," for which we ought to read *cave*, in which the treasure was deposited. The "crews" (so to call them) were on the stage. *Collier.*

Crews are companions. It was not necessary that all the outlaws should be on the stage; and the treasure left unguarded.

"Who is Silvia? what is she,
That all our swains commend her?
Holy, fair, and wise as *free*," &c.
(Act IV. Sc. 2.)

The original has,
"Who is Silvia? what is she,
That all our swains commend her?
Holy, fair and wise *is she*," &c.
The repetition of she is an inelegance, says Mr. Collier.

The repetition, in a part song, is anything but inelegant.

"Madam, I pity much your grievances,
And the most true affections which you bear,
Which since I know they virtuously are plac'd," &c.
(Act IV. Sc. 3.)

Mr. Collier tells us, in his Preface, that there are nine different places where lines appear to be left out, which are supplied by the old corrector. This is one of them.

Undoubtedly this line improves the sense, whether derived from a manuscript, or not. But if *grievances* be "sorrowful affections," as Johnson interprets them, the original passage, though obscure, is not wanting in connection. Silvia has spoken of her "griefs,"—Eglamour pities her "grievances;"—the words being interchangeable.

"Ay, sir; the other squirrel was stolen from me by a *hangman boy* in the market-place." (Act IV. Sc. 4.)

The first folio reads, "*the hangman's boys.*" "A hangman boy" is a rascally boy—a gallows boy.
Collier.

"The hangman's boys" are boys dedicated to the hangman.

"Her eyes are *green as grass;* and so are mine."
(Act IV. Sc. 4.)

In the first folio, says Mr. Collier, Julia, descanting on Silvia's picture, says, "her eyes are *gray as glass,*" which may be right. The second has "gray as *grass.*" The corrector reads "*green* as *grass,*"—and "such, we have good reason to suppose, was the true reading."

Julia was not ridiculing Silvia's picture, nor depreciating her own eyes. "Even gray as glass" is Chaucer's praise of the Prioress. The light blue tint, which accompanies the eyes that go with the "auburn" hair of Julia and Silvia, was the color of the glass of Shakespeare's time.

"My shame and *desperate* guilt *at once* confound me."
(Act V. Sc. 4.)

The original has this short line,
"My shame and guilt confound me,"—
followed by
"Forgive me, Valentine."

These poor expletives are put in to make what is called a "regular line;" with several other examples of the same kind, in the last scene.

"Our day of marriage shall be yours *no less*,
One feast, one house, one mutual happiness."
(Act V. Sc. 4.)

This reading is approved, on the authority of the corrector, that the play may conclude with a couplet.

The couplet is obtained in the feeble *no less*, by destroying the original sense:
"Come, Proteus, 't is your penance but to hear
The story of your loves discovered:
That done, our day of marriage shall be yours," &c.

The Merry Wives of Windsor.

"Froth and *lime*." (Act I. Sc. 3.)

Lime is the reading of the quarto; by which Steevens understands to *froth* the beer and *lime* the sack.

Live is the reading of the folio. Bardolph, about to be discarded by Falstaff, is taken as a tapster by the Host. He is to draw, and *live*.

"To steal at a *minim's* rest." (Act I. Sc. 3.)

This reading was suggested by Langton; and it appears in Mr. Collier's corrected folio. A *minim* is the shortest note in music. Mr. Collier holds, that the sense seems to require *minim*, in allusion to what has just been said of "an unskilful singer."

"A *minute's* rest," is the old reading, and we believe it to be right. To *rest*, to set up a rest, was a phrase of card-playing, equivalent to standing upon the game. The player was allowed time to make up his mind. Falstaff complains that Bardolph's thefts were too open—he did not deliberate—he kept not time. Nym would pause for a minute before he rested—risked his game upon his cards. If he decided while he could count two—the time of a *minim*—he would be as rash as Bardolph.

"She discourses, she *craves*." (Act I. Sc. 3.)

Mr. Collier says, that "she *carves*" of the old editions is a misprint, which has been corrected in his folio of 1632. Mr. Collier adds, "carving was an accomplishment peculiarly belonging to men," and doubts whether the word should be taken in a figurative sense.

Falstaff does not use the phrase "she carves," in the sense of helping guests at table. In "Love's Labor's Lost," when Biron says of Boyet, "he can carve too, and lisp," he says it with reference to the courtier whom the ladies call "sweet," and who "pins the wenches on his sleeve." Are we to change the word in Boyet's case? "To *carve*," meaning "some form of action which indicated the desire that the person whom it addressed should be attentive and propitious," has several examples adduced by Mr. Hunter, whose definition just given we accept without hesitation. Mr. Dyce has added several instances to those cited by Mr. Hunter. This substitution of *craves* for *carves* is a striking proof of the danger of attempting to put a familiar word in the place of an obsolete one.

"She is a region in Guiana, and all gold and *beauty*." (Act I. Sc. 3.)

The reading of all the printed authorities, as Mr. Collier truly points out, is *bounty*. But, he says, "Guiana was famous for its *beauty* as well as for its gold, and thus the parallel between it and Mrs. Page is more exact."

Falstaff never speaks of Mrs. Page as a *beauty*. He writes to her—"you are not young;" and she herself says, "What, have I scaped letters in the holiday-time of my beauty, and am I now a subject for them?" Falstaff is looking to her money, and her *bounty* in parting with it: "She has all the rule of her husband's purse."

"Though love use reason for his *physician*, he admits him not for his counsellor." (Act II. Sc. 1.)

Farmer, according to Mr. Collier, conjectured that "though love use reason for his *precisian*" ought to be "though love use reason for his *physician*." Johnson made the suggestion, and Farmer recommended its adoption. Mr. Collier has no doubt of its fitness, because he finds it in the MS. corrections of his folio.

Johnson published his Dictionary before his Shakespeare, and there we have *precisian* defined as "one who limits or restrains," with this passage from Shakespeare given as an authority. The *precisian* of Shakespeare's time was the same as the puritan, to whom it was common enough to ascribe mere shows of sanctity: "I will set my countenance like a precisian." Love rejects reason as a secret adviser, but uses it as a guide of his outward behavior.

"Thy name shall be *Bourn*." (Act II. Sc. 1.)

The first quarto has *Brooke;* all the folios *Broome;* the MS. corrections *Bourne;* which Mr. Collier would adopt, as "Brook and bourn mean the same thing, *viz.* a small stream."

The folio of 1623, in a subsequent scene, has "such Brooks are welcome to me that overflow such liquors." Yet there is distinct evidence that for a century after Shakespeare the stage name was Broom. It is impossible to altar Brook to Bourn; and, indeed, *bourn* more commonly meant a boundary than a stream. The "bosky bourn" of 'Comus,' as explained by Warton, is "a winding, deep, and narrow valley, with a rivulet at the bottom." We knew such a bourn in Windsor forest. Bourns "that overflow such liquors," would be scarcely understood by any audience.

"Will you go *on, here?*" (Act II. Sc. 1.)

The original has "will you go, *An-heires?*" Mr. Collier has no doubt about "*on here*," which he finds in his corrected folio, being the true reading.

We corrected "*An-heires* in our Pictorial edition, to "Will you go *on, heers?*" adding, "we think that the host, who is fond of using foreign words which he has

picked up from his guests, such as cavalero, Francisco, and varletto, employs the Dutch *Heer* or the German *Herr*, Sir, Master." Hanmer proposed to read, "will you go, *Mynheers?*" and we agree with Mr. Dyce that this is the best reading.

"*Curds and cream*—said I well?" (Act II. Sc. 3.)

This is Mr. Collier's reading, according to the folio corrector, instead of the original *cried game*, which new reading is thus explained:—"The Host, having said that Anne Page was feasting at a farm-house, mentioned the most ordinary objects of feasting at farm-houses at that time, *viz.* curds and cream."

We have adopted Mr. Dyce's suggestion—"Cried I aim?" *i. e.* did I give you encouragement? To cry aim was a common expression derived from archery. The reading of *curds and cream* is, to our minds, a modern substitution, derived from "The Winter's Tale," IV. 3, where Perdita is termed "the Queen of curds and cream"—the queen of the dairy—where curds are made into cheese, and cream into butter. But we have to learn that curds and cream were "the most ordinary objects of feasting at farm-houses, at that time," or at any time.

"The *pit-way*, the *park-way*, Old Windsor way, and every way but the town-way." (Act III. Sc. 1.)

"The passage," says Mr. Collier, "is not one of any great importance," but for "*the pitty-ward*, *the park-ward*, every way, Old Windsor way, and every way but the town-way," the corrected folio has the above reading.

The passage is of importance, as showing Shakespeare's local knowledge. The words "pitty-ward, and park-ward," were "not understood," as Mr. Collier truly says, by the corrector. The Castle of Windsor is still divided into the upper-ward, and the lower-ward—equivalent to pitty-ward, or petty-ward; and no doubt the upper-ward was called the park-ward.

"Give me thy hands, celestial and terrestrial: so."
(Act III. Sc. 1.)

The folio has, "give me thy hand, celestial, so." The corrector of Mr. Collier's folio added, as above.

The quarto has, "give me thy hand, terrestrial, so: give me thy hand, celestial, so." Malone justly adopted this true dramatic reading.

"I may not *reveal* them, sir." (Act IV. Sc. 5.)

The original has, "I may not *conceal* them." Farmer wished to substitute *reveal.*

It is clear that Simple is made to use the wrong word, purposely, and the Host to repeat the blunder.

"*Quickly.* Fairies, black, gray," &c. (Act V. Sc. 5.)

It has been customary to assign these poetical speeches to Dame Quickly, although we have been distinctly told that Anne Page was to present the Fairy Queen.

We gave these speeches, in our "Library edition," to Anne Page. In the original folio the first five lines bear the name of the speaker *Qui;* but the next long speech, beginning "About, about," has the name of the speaker—*Qu.* The manuscript corrector of the folio preserves the arrangement of these lines to the *Queen.* Mr. Collier does not point out that we first made public this correction of all previous modern readings. But it is possible, as Pistol recites some lines, that the distinction of *Qui* might give the first five lines to Quickly, and *Qu* to the Queen.

"Cricket, to Windsor chimneys *shalt thou leap.*"
(Act V. Sc. 5.)

The original reading is "shalt thou leap," and so in modern editions.

The corrector of the folio 1632 gives the line "Cricket, to Windsor chimneys *when thou'st leapt,*" which reading makes a couplet with the following line. We adopt the correction.

"*Rouse* up the organs of her fantasy." (Act V. Sc. 5.)

"Raise up," is the original.

"*Rouse* up, is a prosaic change of the folio corrector.

"But those *that* sleep." (Act V. Sc. 5.)

"But those *as* sleep," in the original. The corrector has removed the vulgarism, according to Mr. Collier.

The vulgarism was a common form of the language of the time, which ought not to be obliterated.

"And this deceit loses the name of craft,
Of disobedience, or unduteous *guile*. (Act V. Sc. 5.)

"*Title*" of the original, is a mis-print, according to the corrector of Mr. Collier's folio, who has substituted "*guile*."

Where is the difference between *craft* and *guile?* "Unduteous *title*" is to us clear enough. You cannot call, says Fenton, what we have done, by the name of craft, or disobedience, or any unduteous appellation.

Measure for Measure.

"Then no more remains
But your sufficiency as your worth is able,
And let them work." (Act I. Sc. 1.) *Steevens.*

—"Then no more remains
But that to your *sufficiencies* your worth is *abled*,
And let them work." *Johnson.*

—"Then no more remains,
But *add* to your sufficiency your worth,
And let them work." *Collier, MS. Corrector.*

We have given above three readings, either of which may remove the obscurity of the original:

—"then, no more remains,
But that, to your sufficiency,
as your worth is able,
And let them work."

We have retained the original text, not from any belief that it is right, but from the difficulty of substituting a better. The change proposed by Steevens appears to us the best, and the least violent.

"She is fast my wife,
Save that we do the *pronunciation* lack
Of outward order: this we came not to,
Only for *procuration* of a dower."
(Act I. Sc. 3.) *Collier, MS. Corrector.*

Mr. Collier says, "two rather important words are altered in the corrected folio of 1632. *Denunciation* is changed to *pronunciation;* and *propagation* to *procuration*, meaning, of course, the procuring of the dower."

Why is *denunciation* changed to *pronunciation?* Because the corrector was modernizing. Let the reader turn to Mr. Richardson's excellent Dictionary, and he will find that Drayton uses *denounce* in the sense of *announce;* Holinshed *denouncing* in the sense of *announcing;* and Raleigh *denunciation* in the sense of *annunciation.* Why should we obliterate these traces of our language to make Shakespeare easy? Again, *propagation* is obscure, but *procuration* is meaningless. How could the dower be procured, obtained, by concealing the marriage? The money in the coffer of Juliet's friends would necessarily be paid upon the marriage. The pair waited for the *propagation*, increase, from other sources in expectation.

"I have on Angelo impos'd the office,
Who may, in th' ambush of my name, strike home,
And yet my nature never in the *sight*
To *draw on* slander."
(Act I. Sc. 4.) *Collier, MS. Corrector.*

Mr. Collier explains this as, —"I have imposed the duty upon Angelo of punishing severely, while I draw no slander on myself, being out of sight."

"Sight" instead of "fight" was originally proposed by Pope. The image of a fight was certainly in the Poet's mind from the use of "ambush" and "strike home." "To do, *in* slander," the original reading, has been changed to "do *it* slander," by modern editors. We leave the old text, which the reader may adopt or reject as he pleases.

"*Isab.* Sir, *mock* me not—your story.
Lucio. 'T is true." (Act I. Sc. 5.) *Malone.*

"*Isab.* Sir, make me not your *scorn.*
Lucio. 'T is true." *Collier, MS. Corrector.*

Mr. Collier says,—"Davenant gave the true word in his alteration of 'Measure for Measure,'—

'Sir, make me not your *scorn.*'

"The manuscript corrector of the folio, 1632, has also *scorn* for 'storie,' as might be expected."

Believing that the corrector came after Davenant, it might be expected that he would copy from him; but he botches, while he copies. Davenant omits the two next words of Lucio's answer,—"'T is true." The corrector retains them. Does Lucio mean to say than his *scorn* is true? The original reading is the true reading: "Make me not your story," is, invent me not your story: to which Lucio replies; "'T is true," the story is true, it is not an invention.

"Some run from brakes of *vice*, and answer none."
(Act II. Sc. 1.) *Rowe.*

The old reading has brakes of *ice*—Ice being given thus, with a capital. Mr. Dyce holds that *vice* is the true reading; and that *brakes* means instruments of torture.

A note which we find in Mr. Dyce's own edition of Skelton gives a better countenance to the reading of *vice* than Mr. Dyce's note on the passage in Shakespeare. *Brake* was used for trap; as in Cavendish's 'Life of Wolsey':—"to espy a convenient time and occasion *to take* the Cardinal *in a brake.*" —See Poetical Works of Skelton, vol. ii. p. 169.

"I'll rent the fairest house in it after three-pence a *day.*"
(Act II. Sc. 1.) *Collier, MS. Corrector.*

The original has "bay." "It is a mere error of the press," says Mr. Collier.

We agree with the corrector and alter the text accordingly.

"How would you be,
If he, which is the *God* of judgment, should
But judge you as you are?"
(Act II. Sc. 2.) *Collier, MS. Corrector.*

Mr. Collier calls the substitution of "God" for "top" a bold and striking emendation, adding to the power and grandeur of the passage.

Mr. Dyce says, in his *Few Notes on Shakespeare*,—"What Mr. Collier calls 'a bold and striking emendation,' deserves rather to be characterized as rash and wanton in the extreme." Mr. Dyce points out that Dante uses the very same expression, as applied to the Almighty:—

"Chè *cima di giuaicio.*"

We add, that Mr. Cary, who translates this "the sacred height of judgment," says in a note,—"*so* Shakspeare, 'If he, which is the top of judgment.'"

"'T is meet so, daughter: but lest you do repent,
As that the sin hath brought you to this shame;
Which sorrow is always towards ourselves, not heaven,
Showing, we would not *serve* heaven, as we love it,
But as we stand in fear."

(Act II. Sc. 3.) *Collier, MS. Corrector.*

Mr. Collier says "The old corrupt reading of '*spare* heaven,' seems little better than nonsense—the emendation indisputable."

Davenant, who modernized without scruple, has, in his paraphrase of this passage, "Not *sparing* heaven for love but fear." To *serve* heaven is a vague generality. The Duke warns Juliet lest she repent only of the shame; that species of sorrow is towards ourselves, not towards heaven; we do not spare heaven,—spare to invoke heaven,—in our grief because we love heaven, but because we fear it.

"*Claud.* The *priestly* Angelo?
Isab. O, 't is the cunning livery of hell,
The damned'st body to invest and cover
In *priestly garb.*"

(Act III. Sc. 1.) *Collier, MS. Corrector.*

"*Claud.* The *precise* Angelo." *Tieck.*

The corrector's double use of the epithet *priestly* was suggested by Warburton; the substitution of *garb* for *guards* is new.

Guards were the ornaments of a robe, and therefore the change to *garb* is weak as well as needless. But some change must be made in the first folio, which reads thus,

"*Cla.* The prenzie, Angelo?
Isa. Oh 't is the cunning
Liuerie of hell,
The damnest bodie to inuest, and couer
In prenzie gardes."

We copy the spelling and punctuation of the original folio. There is a comma after the first "prenzie," which dissociates the word as an adjective from Angelo.

In former editions we have adopted the suggestion of Tieck, *precise*. The second folio, untouched by the manuscript corrector, gives us *princely* in both instances. As a change must be guessed at, we will venture upon a new reading, formed upon a careful consideration of the first and second editions. In 'Twelfth Night' (Act V. Sc. 1), a line stands thus in the first folio:

"A most extracting *frensie* of mine owne."

In 'Midsummer Night's Dream,' (Act V. Sc. 1), a line is thus printed in the same folio:

"The Poet's eye in a fine *frenzy* rolling."

In the passage before us we would substitute *f* for *p*. We would first make Claudio say, after listening to Isabella's

furious denunciation of the outward-sainted deputy,

"The *frenzy!* Angelo?"

Claudio thinks his sister wandering in her intellect to make such a charge. This is one of the foreshadowings so common in Shakespeare. In the last Act, Angelo insinuates that Isabella is mad. If the mis-spelt word were not repeated in the folio, there would be no doubt, we think, of this reading; but the erroneous repetition of a word is one of the commonest blunders of printers, and we therefore adopt "*princely* guards" from the second folio.

"That spirit's possess'd with haste,
That wounds the *resisting* postern with these strokes."
(Act. IV. Sc. 2.) *Collier, MS. Corrector.*

The original "*unsisting*" Mr. Collier calls an error of the press. The postern, he says, resisted the entrance of the messenger.

It is scarcely necessary to show, by an epithet, that the door of a jail resisted the entrance of those without. *Unsisting*, according to Blackstone, means, never at rest. The Duke has himself come through the postern; and after he has spoken a few lines, comes another knocking. Well may the Duke, interrupted in his speech, exclaim, that the door never stands still. Shakespeare's Latinism, from *sisto*, ought not to be lightly rejected.

"O, gracious duke!
Harp not on that; nor do not banish reason
For *incredulity;* but let your reason serve
To make the truth appear."
(Act V. Sc. 1.) *Collier, MS. Corrector.*

Mr. Collier says that the original word *inequality* "could not be right. It is a mis-print that can only have arisen from the carelessness of the copyist or the printer." *Incredulity* "is the real word that ought to be put in its place: *i. e.* do not refuse to give your reason fair play, on account of the incredulity with which you listen to my complaint."

The word *inequality* is a word pregnant with Shakespeare's wonderful metaphysical subtlety. The meaning of the passage is ruined by the substitution of *incredulity*. Why should Isabella ask the Duke to put aside incredulity? She does not tell the Duke, as Mr. Collier says, to give his own reason fair play,—that comes afterwards. But she asks him not to assume that *she* is wanting in reason—not to banish reason for inequality between what he considers an insane idea, supported by "the oddest frame of sense." Angelo has said that her wits are not firm; the Duke has said, "she speaks in the infirmity of sense." She conjures him,—

"That thou neglect me not, with that opinion
That I am touch'd with madness; *make not impossible*
That which but seems unlike."

The exclamation,—

"Harp not on that: nor do not banish reason
For inequality,"

is the final appeal which compels the Duke to hear her. It is the last link in the chain of that philosophical analysis of the conditions of madness, which Shakespeare, in more places than one, has worked out with an insight which physicians and lawyers have followed as their best authority.

Comedy of Errors.

"Yet, that the world may witness that my end
Was wrought by *fortune*, not by vile offence."
(Act I. Sc. 1.)

"The manuscript corrector of the folio, 1632," says Mr. Collier, "states that *nature* ought to be *fortune*, since Ægeon was not about to lose his life in the course of nature."

He was brought to his end by *nature*,—by the impulses of nature, in the desire to find his children, as he subsequently tells;—not by "offence" against the laws of Ephesus.

"To seek thy *hope* by beneficial help." (Act I. Sc. 1.)

Mr. Collier, in his edition of 1842, suggested this alteration of the line of the folio,—

"To seek thy *help* by beneficial help."

The MS. corrector has the same change.

Malone holds to the original. We have not altered the text, but we have expressed a former opinion that Mr. Collier's own suggestion was valuable. But still, it may be asked, what *hope* has Ægeon? He is ready to welcome death. His character is stoical.

"If thou had'st been Dromio to-day in my place,
Thou would'st have chang'd thy face for a name, or thy name for *a face*." (Act III. Sc. 1.)

The original has, "thy name for an ass." This correction would "seem more accurately to preserve the antithesis and the rhyme."

It is scarcely necessary to preserve the antithesis. Antipholus had called him "an ass,"—at which he is very indignant; and he cannot forget his indignation.

"Far more, far more to you do I *incline*." (Act III. Sc. 2.)

The original line is,—
"Far more, far more, to you do I *decline*."
Mr. Collier thinks the change of the corrector is preferable.

Mr. Dyce truly says of this proposed change, that the MS. corrector merely substituted a word more familiar to himself, and those of his time, than "decline."

"No, he's in Tartar limbo, worse than hell:
A devil in an everlasting garment hath him, *fell:*
One whose hard heart is button'd up with steel,
Who has no touch of mercy, cannot feel."
(Act IV. Sc. 2.)

Mr. Collier gives the additional word, and the additional line of the MS. corrector, as valuable things that had been lost.

We cannot but consider these additions as sentimental stuff, very much out of character—added in a more recent period than that of Shakespeare, to make couplets.

Much Ado about Nothing.

"And then comes repentance, and, with his bad legs, falls into the cinque-pace faster and faster, till he *sink apace* into his grave." (Act II. Sc. 1.)

The original folios have "*sink* into his grave." The pun is given in the notes of the MS. corrector.

We believe the corrector is right, as far as supplying a pun which is very obvious. Whether it was the author's joke, or the player's, is not of much import.

"Do not live, Hero; do not ope thine eyes:
For did I think thou wouldst not quickly die,
Thought I thy spirits were stronger than thy shames,
Myself would, on the *hazard* of reproaches,
Strike at thy life. Griev'd I, I had but one?
Chid I for that at frugal nature's *frown?*"
(Act IV. Sc. 1.)

The word for which "hazard" is substituted by the MS. corrector is "*rearward.*" The father would kill his daughter "at the risk of the reproaches which would follow such a deed," says Mr. Collier.

"Frugal nature's *frame*" is the original reading. *Frame*

The father, in his passionate outburst at his daughter's supposed shame, was thinking of something far beyond what the world would say of him. He would strike at his child's life, "on the *rearward* of reproaches,"—the death should come after the reproach.

"puzzled the commentators," says Mr. Collier. The corrector reads "*frown*."

Frame, being an uncommon word in this sense, puzzled the corrector. But why should he have been puzzled? Frugal nature *framed* that he should have one child. This ordination was "frugal nature's frame." We have, subsequently,—

"Whose spirits toil *in frame* of villainies."

The corrector would change this "frame" to "*fraud* and villainies."

"What we have we prize not to the worth
Whiles we enjoy it; but being *lost and lack'd*,
Why then we rack the value." (Act IV. Sc. 1.)

"*Lack'd and lost*" of the original is thus transposed. Mr. Collier says, "as a thing would probably not be 'lack'd' till after it had been 'lost,' the corrector changed the position of the words."

As the lacking of a thing would precede the sense of its value when lost, we prefer to abide by the words that have passed into a general axiom.

"A rich fellow enough, go to; and a fellow that hath had *leases*." (Act IV. Sc. 2.)

"When Dogberry," says Mr. Collier, "to show his importance, says that he is 'a rich fellow enough, go to; and a fellow that hath had *losses*,' it has naturally puzzled some persons to see how his losses could tend to establish that he was rich. Here, in truth, we have another misprint: *leases* was often spelt of old, *leasses*, and this is the origin of that blunder."

"The misprint!" "the blunder!" What an imposter thou hast been, Dogberry, for two centuries and a half! For while all the world, except "some persons," was admiring the profound truth of your boast of having had *losses*, and hailed you as a great representative of human nature, you were only making an inventory of your wealth, which began with your "*leases*," and ended with your "two gowns."

"Pardon, Goddess of the night,
Thou that slew thy virgin *bright*." (Act V. Sc. 3.)

The original copies have "virgin *knight*." It is thus corrected in Mr. Collier's folio.

The corrector had little acquaintance with the peculiarities of poetical expression,

or he would not have substituted the bald epithet "bright," for "virgin knight." Virgins were the knights of Diana; as in 'The Two Noble Kinsmen,'—

"O sacred, shadowy, cold, and constant queen,
Who to thy *female knights*."

Love's Labor Lost.

"When I to *feast* expressly am forbid." (Act I. Sc. 1.)

Theobald proposed to read the line, as above, instead of "to *fast*," of the original copies; and the corrector of Mr. Collier's folio has the same reading. Theobald says, "If Biron studied where to get a good dinner, at a time when he was *forbid* to *fast*, how was this studying to know what he was forbid to know?"

Biron expresses his determination, "Having sworn too hard-a-keeping oath," to "Study to break it, and not break my troth."

He therefore was *forbid* in a double meaning. When he will *study* to know what he is forbid to know, he uses the word in its common acceptation. But *forbid* was an ancient mode of making *bid* more emphatical. In this sense he is *bid* to fast; but he will receive the word as if he were *forbidden*—bid from fasting.

"Well, sir, be it as the style shall give us cause to *chime* in the merriness." (Act I. Sc. 1.)

"The manuscript corrector has altered '*climb* in the merriness' of the old copies, to '*chime* in the merriness,' in allusion to the laughable contents of Armado's letter, in the merriness of which the King and his companions hope to chime in, or participate." So Mr. Collier.

The change was proposed before the MS. corrector came to light. A quibble was doubtless intended, between the *style* which makes us *climb* to get over it, and the *style* which shall give us cause to *climb*, ascend, in our merriness. Mr. Dyce has given several examples of this play upon the word *style*.

"That shallow *vessel.*" (Act I. Sc. 2.)

"Shallow *vassal*" is a misprint, according to Mr. Collier's corrected folio. "The context," says Mr. Collier, "requires us to alter the phrase to 'shallow *vessel.*'"

Is not *vassal* a term of ignominy frequently used by Shakespeare? Mr. Collier does not point out that, in the same letter of Armado, the word *vessel* is twice used in the original, but with strict analogy to the very words of Scripture; for Jaquenetta is there called 'the weaker vessel,' and 'a vessel of the law's fury' (vessel of wrath). There is no such analogy in calling Costard "shallow vessel."

"Now, Madam, summon up your *clearest* spirits." (Act II. Sc. 1.)

The corrector of the folio substitutes *clearest* for *dearest* of the original.

Dearest, as Steevens explains, is best, most powerful. Mr. Dyce says that the corrector of the folio "rashly alters 'dearest' to 'clearest,' only because, during his time, the former word had become rather obsolete in the sense it bears here."

"*Arm.* How hast thou purchased this experience?
"*Moth.* By my *pain* of observation." (Act III. Sc. 1.)

Mr. Collier explains this word *pain* as "the pains he had taken in observing the characters of men and women."

Certainly the corrector had taken no *pain* in observing Moth's character; for a more bald attempt to turn wit into common-place was never perpetrated. Surely it requires neither corrector nor commentator to show us the connection between 'purchased' and 'penny.'

"*Arm.* *Sirrah* Costard, I will enfranchise thee.
"*Cost.* O, marry me to one Frances." (Act III. Sc. 1.)

The manuscript corrector has,
"Sirrah Costard, *marry* I will enfranchise thee."
The folio has 'Sirrah Costard,' omitting 'marry.'

The word *marry* is certainly wanting; but we have taken the freedom to *substitute* it for 'Sirrah' of the original.

"O heresy in *faith*, fit for these days!" (Act IV. Sc. 1.)

This is the corrector's change of the original *fair*.

Fair is used for beauty; and the whole context shows that it is the right word.

"Armatho o' the one side,—O, a most dainty man!
To see him walk before a lady, and to bear her fan!
To see him kiss his hand! and how most sweetly a' will swear!
Looking babies in her eyes, his passion to declare."
(Act IV. Sc. 1.)

The line in 'Italics' is a new line, supplied by the manuscript corrector.

Is the line Shakespeare's, or the corrector's? We find the very words in Fletcher's 'Loyal Subject,' first printed in 1647:
"*Look babies in your eyes*, my pretty sweet one."
Massinger, too, has the same words in the 'Renegade;' and Herrick repeats the image. The corrector had not far to seek for a new rhyming line.

"The hue of dungeons, and the *school* of night."
(Act IV. Sc. 3.)

The MS. corrector has "*shade* of night."

Tieck upheld *school;* Warburton proposed *scowl*, which is the common reading; Mr. Dyce suggests *soil.*

"For where is any author in the world
Teaches such *learning* as a woman's eye?"
(Act IV. Sc. 3.)

The corrector has changed '*beauty*' of the original to '*learning*.' The context, says Mr. Collier, proves the change is necessary.

We are not sure. The subsequent argument of Biron may proceed, without the change. The *name* 'æsthetics' is modern: but Shakespeare might, out of his own self-consciousness, have known that the philosophy of beauty was a science.

"O poverty in wit, *kill'd by pure* flout." (Act V. Sc. 2.)

This is the corrector's emendation of "kingly-poor flout."

Plausible; but not therefore to be received. The 'poverty in wit' was that of

the king and his lords. The last words that the king said were,

"Farewell, mad wenches, you have simple wits."

It was a "kingly-poor flout"—a very poor retort for a king.

"I understand you not; my griefs are *dull*." (Act V. Sc. 2.)

The original has 'my griefs are *double*.'

And the original is right. *Double* is used in the sense of 'double' meaning; to which Biron replies in the same scene, with proffering "honest, plain words."

A Midsummer-Night's Dream.

"I know a bank where the wild thyme blows,
Where ox-lips and the nodding violet grows;
Quite over-canopied with *lush* woodbine,
With sweet musk-roses, and with eglantine:
There sleeps Titania, some time of the night,
Lull'd in these *bowers* with dances and delight."
(Act II. Sc. 1.)

The reading given above is that of Mr. Collier's MS. corrector. Mr. Collier says that '*luscious*' of the original is "too much for the verse;" and that "*bowers*," instead of the original "*flowers*," is "best adapted to the place,"—adding, "it is certain that the lush woodbine, musk-roses, and eglantine, which quite over-canopied the bank, converted it into bowers."

Steevens, who hated variety in metre, gives us,

'I know a bank *whereon* the wild thyme blows.'

For the same love of counting syllables upon the fingers, the *luscious* woodbine of the old copies was changed into *lush* woodbine. Farmer, who knew as little about the melody of verse as Steevens, would read (omitting *quite*),

'O'er-canopied with luscious woodbine.'

Now, are we to abandon these lines, in their original integrity,

"As sweet, as musical,
As bright Apollo's lute, strung
with his hair,"

having rejected the bidding of the Steevenses and the Farmers, at the command of the corrector and emendator of the second folio? But, mending the sense as well as the metre (according to these notions), is the corrector to force on us *bowers* instead of *flowers?* What have the ox-lips, and the wild thyme, and the violet done, that they are to be excluded from Titania's bed?

"What! can you do me greater harm than hate?
"Hate me! wherefore? O, me! what means my love?"
(Act III. Sc. 2.)

The original has—"What *news* my love?" Mr. Collier's corrector has altered 'news' to '*means*.' "News," says Mr. Collier, "was formerly spelt *newes*, and so it stands in the folios, and the printer or copyist misread *meanes*."

The corrector is, we think, right. Although 'news' was not always used in the present familiar sense, and may here signify "what is this new feeling?" — there is something harsh in the expression, and *means* might be safely adopted.

The Merchant of Venice.

"Mislike me not for my complexion,
The shadow'd livery of the *burning* sun." (Act II. Sc. 1.)

This is Mr. Collier's reading, after his folio corrector, in the place of "the *burnish'd* sun." The African prince,

How easy is it to make the prosaic look "much more proper" (as this new reading is eulogized) than the poetical.

according to Mr. Collier, "is speaking of his black complexion as the effect of the sun's rays. To speak of the sun as artificially burnish'd is very unworthy."

The "burning" sun gives no notion of the *brightness* to which the Moor's complexion was the *shadow*. What is intensely polished appears to burn; and the active verbs "burn" and "burnish," are synonymous. Crashaw uses the same epithet, in the same way:—

"The judge of torments, and the king of tears,
He fills a *burnish'd* throne of quenchless fire."

"Well, the most *contagious* fiend bids me pack."
(Act II. Sc. 2.)

"Launcelot," says Mr. Collier, "in the old copies calls the devil a *courageous* fiend,—a word certainly very ill applied, when he is advising the boy to run away."

When the corrector, in his dashing way, not having the slightest conception of humor, changed the epithet to *contagious*, he forgot to change the words of the next sentence, which carry on the humor: "rouse up a *brave* mind, says the fiend, and *run*."

"Thus ornament is but the guiled shore
To a most dangerous sea; the beauteous scarf
Veiling an Indian; beauty, in a word," &c. (Act III. Sc. 2.)

The ordinary reading is "veiling an Indian beauty." The MS. corrector, by this slight change in the punctuation, has removed a difficulty; for Mr. Collier justly says, that "beauty," so punctuated, was the converse of what the poet intended.

We have adopted the corrected punctuation, without any doubt; for it is an unforced, and therefore valuable, change.

"Why he a *bollen* bagpipe." (Act IV. Sc. 1.)

Shakspere's word, according to Mr. Collier, was unquestionably *bollen*, from the Anglo-Saxon, which means swollen.

Woollen is the original word. Steevens reads *swollen*. Douce adheres to *woollen*, as the Northern bagpipe is covered with cloth.

As You Like It.

"As I remember, Adam, it was upon this fashion. *He* bequeathed me by will but *a poor* thousand crowns."

(Act I. Sc. 1.)

The above is Malone's reading; and it is also that of the corrector of the folio, 1632.

The object of both the above changes is to distort the allusive conversational style of the original, into something formal and exact, —"As I remember, Adam, it was upon this fashion" (they were in the midst of their talk upon the will of Orlando's father) "bequeathed me by will but poor a thousand crowns; and as thou say'st," &c. *Poor a* is poor *one;* as he would have said, poor two thousand crowns, if that had been the bequest.

"Of a diverted, *proud*, and bloody brother." (Act II. Sc. 3.)

This is the reading of the MS. corrector, in the place of "a diverted *blood*, and bloody brother."

It would be difficult for the most presumptuous botcher to go further in weakening Shakespeare's power, and destroying his peculiarities. "A diverted blood," is a natural consanguinity turned from its proper course; and the repetition of "bloody" is so entirely in the poet's manner, that the change is a complete rubbing out of the mint-mark.

"The constant *favor* of the antique world,
When service sweat for duty." (Act II. Sc. 3.)

This is the corrector again.

We have unhappily known a printer's reader, who always *queried* style, if the same word occurred twice in half a dozen lines.

"O, Jupiter, how *weary* are my spirits." (Act II. Sc. 4.)

This is Theobald's correction of "*merry* are my spirits;" it appears in most modern editions; and has now the sanction of the MS. corrector.

Poor Shakespeare! He "must speak by the card"—he must be literal. Rosalind invokes Jupiter, the *jovial* god—and with true dramatic propriety says, how *merry* I am, with the tear in her eye.

"He that a fool doth very wisely hit,
Doth very foolishly, although he smart,
But to seem senseless when of the bob."
(Act II. Sc. 7.)

The original has nothing in the place of *but to*. This reading is that of Mr. Collier's corrected folio.

We adopt Theobald's addition of "*Not to* seem senseless of the bob."

"All purity, all trial, all "*obedience*." (Act V. Sc. 2.)

The original has "*observance*," repeating the word in the line but one above. The MS. corrector changes the first "observance" to "obedience;" and so Malone corrects the second "observance."

We leave the original text. We are not sure that any alteration is required.

"Feed yourselves with questioning;
That reason wonder may diminish,
How thus we met, and *thus we* finish."
(Act V. Sc. 4.)

The original has,
"How thus we met, and
these things finish."
The MS. corrector gives the reading of "thus we finish." Mr. Collier says, "We can readily believe that such was the authentic conclusion of the speech."

We can readily believe that "thus we finish" was the surreptitious conclusion of the *speech* of Hymen, omitting his song—or that the whole play here concluded, at a period long after Shakespeare. Mr. Collier is excellent authority for this belief. He says, "the whole of Sc. 5, Act II., with the song of Amiens, and the parody by Jaques, is struck out. Possibly, when this play was revived, at some date subsequent to the appearance of

the folio, 1632, no performer who could sing well enough belonged to the company. The omissions may, however, have been made merely for the sake of compression."

Taming of the Shrew.

"And when he says he's *poor*, say that he dreams."
Induction. *Steevens.*
"And when he says he's *Sly*," &c. *Johnson.*
"When he says *what* he is, say," &c.
Collier, MS. Corrector.

The folio has the line thus:
"And when he says he is, say
that he dreams."

Malone printed the line thus:
"And when he says he is —,
say that he dreams."
The — indicates that the lord did not know what name to call him; and Malone has no doubt that the blank was intended.

"Let's be no stoics nor no stocks, I pray;
Or so devote to Aristotle's *ethics*."
(Act I. Sc. 1.)

This is blackstone's reading. We have "Aristotle's *ethics*" in Ben Jonson's 'Silent Woman.' Mr. Singer adopts "ethics" in his text. Mr. Collier calls the original "*checks*" a blunder, and is surprised it was not mentioned in print a century ago; assuming the correction to be first given in the MS. notes of his folio.

In our previous editions, speaking of Blackstone's suggestion, we have said "the emendation is ingenious; but it is scarcely necessary to disturb the text." Shakespeare in several passages has used "*checks*" as a plural noun. Undoubtedly "ethics" is more appropriate in this case.

"O, yes, I saw sweet beauty in her face,
Such as the daughter of *Agenor's race*."
(Act I. Sc. 1.)

This is the MS. corrector's reading. The original reading is—
"Such as the daughter of *Agenor had*."
The passage, according to Mr. Collier, "is injured by the misprinting of so poor a word as 'had' for *race*."

Europa was the daughter of Agenor himself, and not of one of his race. This is one of the many attempts of the same corrector to produce a couplet—in the fashion of the stage after the Restoration.

"She is not hot, but temperate as the *moon*."
(Act II. Sc. 1.)

This is the corrector's change for
"She is not hot, but temperate as the *morn*."
"*Moon*," says Mr. Collier, "in reference to the chaste coldness of the moon, was doubtless the true word."

If authority were wanting for the application of the epithet "temperate" to "morn," Shakespeare himself might furnish it:—
"Modest as morning when she coldly eyes
The youthful Phœbus."
'Troilus and Cressida,'
Act I. Sc. 3.

"An ancient *engle* coming down the hill."
(Act IV. Sc. 2.) *Theobald.*

"An ancient *ambler*," &c. *Collier, MS. Corrector.*

The original has
"An ancient *angel*," &c.
Engle is a gull. How was Biondello, asks Mr. Collier, to know his character? He saw he was an *ambler*.

Engle is not very clear; *ambler* is very tame and bald. Mr. Dyce somewhat inclines to the original reading of "angel;" citing a passage from Cotgrave's Dictionary. "*Angelot à la grosse escaille*," *An old Angell*, and, by metaphor, a fellow of th' old, sound, honest, and worthie stamp." The Pedant, according to Biondello, was "formal in apparel"—"like a father." Tranio wants a respectable man to pass as his father, Vincentio; and this ancient good fellow will fit the character.

All's Well That Ends Well.

"The mightiest space in *nature fortune* brings
To join like likes, and kiss like native things."
(Act I. Sc. 1.)

Malone suggested this reading in the place of the original:—
"The mightiest space in *fortune nature* brings," &c.
But Malone added, "I believe the text is right."

The MS. corrector has the same transposition; and Mr. Collier says, "the meaning is then evident, *viz.* that fortune occasions things that are like each other to join, notwithstanding the mightiest space in nature may intervene between them."

The lines are found in the soliloquy of Helena. In the third scene the Steward tells the Countess that he had overheard Helena: "Alone she was, and did communicate to herself her own words to her own ears.—Her matter was, she loved your son: Fortune, she said, was no goddess, that had put such difference betwixt their two estates." Helena acknowledges this difference; but in the spirit of hope says, that the disparity of rank may be remedied by the equality of nature. There was no "space in nature" to "intervene between them."

"My honor's at the stake, which to *defend*
I must produce my power." (Act II. Sc. 3.)

This is Theobald's alteration; and of the MS. corrector also. The original has—
"My honor's at the stake, which to *defeat*," &c.

Farmer and Tyrwhitt resisted the change; Farmer truly saying, "The implication or clause of the sentence (as the grammarians say) served for the antecedent—which *danger*, to *defeat*."

"I see that men make *hopes* in such *affairs*,
That we'll forsake ourselves." (Act IV. Sc. 2.) *Rowe.*

"I see that men make *hopes* in such a *scene*," &c. *Malone.*

"I see that men make *hopes* in such a *suit*," &c.
MS. Corrector.

Mr. Collier considers that the difficulty of the original line,

"I see that men make *ropes*
in such a *scarre*,"

is now removed.

It is not likely that a printer or transcriber would mistake such a remarkable word as *scarre* for *scene* or *suit*. A scarre is a rock—and thus, figuratively, a difficulty to be surmounted. Men, according to Diana, pretend to show how we can overpass the obstacle, by furnishing the ropes by which the rock is to be climbed. The original is very difficult; the corrections very feeble.

Twelfth Night.

"O! it came o'er my ear like the sweet *south*,
That breathes upon a bank of violets."
(Act I. Sc. 1.) *Pope.*

The reading of all the early editions is,—

"O! it came o'er my ear like the sweet *sound*."

The corrector of the folio "has struck out the last two letters of 'sound,' and replaced them by *th*."

Shakespeare has nowhere given the south wind the quality of odor-breathing. In 'As You Like It' we have the "*foggy south*;" in 'Romeo and Juliet' the "*dew dropping south*;" and in 'Cymbeline' "the *south-fog* rot him."

"It does indifferent well in a *flame*-colored stock." *Pope.*

"It does indifferent well in a *dun*-colored stock."
(Act I. Sc. 2.) *MS. Corrector.*

The original has *dam'd*-colored stock.

Many words in Shakespeare are elided both in prose and verse. We read this passage, "in a *dam'sk*-colored stock;" —the color of a damask-rose. Sir Andrew would not have chosen a *dun*-colored stocking to set off "the excellent constitution" of his leg.

"She took *no* ring of me." (Act II. Sc. 1.) *MS. Corrector.*

Mr. Collier says, "The ambiguity, to say the least of it, belonging to Viola's words, 'She took *the* ring of me,' is entirely avoided by reading, 'She took *no* ring of me.' This alteration renders what the heroine afterwards says, quite consistent, 'I left *no* ring with her.'"

Olivia has sent the Steward with a message about the ring, which has no foundation in fact. Viola, with ready subtlety, adopts the fiction, to save Olivia from the suspicions of her own servant. If she had said, "she took *no* ring of me," she would have exposed Olivia by the unqualified contradiction. When she is alone, she expresses the truth, "She took *no* ring of me."

"*Not*, like the haggard, check at every feather."
(Act III. Sc. 1.) *MS. Corrector.*

Mr. Collier considers this to be an improvement of the original,—

"*And*, like the haggard," etc.

And this would be an improvement, if all the wise fool's jests were necessarily personal. As we understand it,

"He must observe their mood
on whom he jests;"

whilst, at the same time, like the haggard, or wild hawk, he flies "at every feather"—is voluble about every light thing that comes before his eye. If he were *not* like the haggard, he would be a wise man, and not a fool.

A Winter's Tale.

"*May there* blow
No sneaping winds at home, to make us say,
This is put forth too *early*." (Act I. Sc. 2.)

This is the alteration of the MS. corrector; and Mr. Collier sees some mysterious allusion to sneaping winds cutting off blossoms too early.

The original

"*That may* blow
No sneaping winds at home, to make us say,
'This is put forth too *truly!*'"—

is a very plain speech, with a very common inversion of the nominative case and the verb. Polixenes, having expressed his fears that something wrong may happen in his absence, says—O that no sneaping (ruffling) winds at home may blow, to make us say my presages were too true.

"I love thee not a jar of the clock behind
What lady *should* her lord." (Act I. Sc. 2.)

This correction of
"What lady *she* her lord"
was made in a folio copy of the first edition belonging to Lord Ellesmere; and it is also found in Mr. Collier's corrected folio of 1632.

Mr. Richard Grant White, in his valuable volume, 'Shakespeare's Scholar' (New York, 1854), says—"I confess that the old reading is far more pleasing to me. The elision is great, but it seems to me to make the sentence neither obscure nor inelegant."

Mr. White reads the sentence thus:—

"I love thee not a jar of the clock behind what [ever] lady she [may be who loves] her lord."

"You may ride us,
With one soft kiss, a thousand furlongs, ere
With spur we *clear* an acre. But to the *good*."
(Act I. Sc. 2.)

Clear is put for *heat*, and *good* for *goal*—
"With spur we *heat* an acre.
But to the *goal*."

These are the changes made by the corrector of the folio, 1632, which are called "singularly to the purpose."

Singularly to the purpose of the corrector, which was as far as he could, to substitute the literal for the figurative; and to produce a Shakespearean "Reading made easy."

"Let be, let be!
Would I were dead, but that, methinks, already
I am but dead, stone looking upon stone.
What was he that did make it?" (Act V. Sc. 3.)

This is one of the eight additional lines supplied to the text of Shakspere by

This new line is held to look decidedly Shakespearean; and we agree in

the MS. corrector of the folio 1632.

the opinion, as the line stands apart:—

"*I am but dead, stone looking upon stone.*"

The line, Mr. Collier admits, is not necessary to make the sense complete. But the original sentence of one line has an elliptical obscurity.

"Would I were dead—but that methinks already."

Had the idea of "stone looking upon stone" not occurred before, and in the mouth of the same character, we should not have hesitated to receive it as Shakespeare's, besides being a happy correction of the obscurity. But how, when only twenty-five lines preceding, we find the same Leontes thus expressing himself?—

"Does not the stone rebuke me
For being more *stone* than it?"

After this, it would scarcely require the genius of Shakespeare to repeat the idea.

King John.

"Be thou as lightning in the eyes of France;
For ere thou canst report I will be there,
The thunder of my cannon shall be heard:
So hence! Be thou the trumpet of our wrath,
And *sudden* presage of your own decay."

(Act I. Sc. 1.)

The reading, says Mr. Collier, has always been "*sullen* presage." The sound of a trumpet could not with any fitness be called a "sullen

"*Sullen* presage" is a separate idea from "the trumpet of our wrath," as Johnson pointed out. The angry and discourteous

presage." As Chatillon was instantly to return, *sudden* was the word of our great dramatist.

ambassador would return "a *sullen* presage" of "decay" to France. The haste of his return has been previously conveyed in "be thou as lightning."

"Good den sir Richard,—God-a-mercy, fellow;
And if his name be George, I'll call him Peter:
For new-made honor doth forget men's names;
'T is too respective, and too sociable.
For your *diversion*, now your traveler,
He and his toothpick at my worship's mess," &c.
(Act I. Sc. 1.)

There is a misprint, and an error in punctuation in the folio, according to Mr. Collier:—

"'T is too respective and too sociable,
For your *conversion*."

It was common to entertain "picked men of countries" for the *diversion* of the company at the tables of the higher orders.

And so this feeble platitude of the *diverting* traveler is to supersede the Shakespearean satire, that when there is a *conversion*—a change of condition in a man—to *remember* names (opposed, by implication, to *forget*) is too respective (or punctilious), and too sociable, for new-made honor.

"It lies as sightly on the back of him,
As great Alcides' *shows* upon an ass." (Act II. Sc. 1.)

The folio reads, "great Alcides' shoes." Theobald says, "But why his *shoes*, in the name of propriety? For let Hercules and his *shoes* have been really as big as they were ever supposed to be, yet they (I mean the *shoes*) would not have been an overload for an ass."

The "*shoes* of Hercules" were as commonly alluded to in our old poets, as the *ex pede Herculem* was a familiar allusion of the learned. It was not necessary that the ass should be overloaded with the shoes—he might be shod (shoed) with them.

"All preparation for a bloody siege,
And merciless proceeding by these French,
Come 'fore your city's eyes." (Act II. Sc. 1.)

The folios read *comfort*. Rowe, *confront*. "*Come 'fore*" is a less violent change.
Collier.

Comfort has been defended as irony. *Come 'fore* may be rejected as a slavish adherence to ten syllables. Shakespeare would have written *come before*.

"We do lock
Our former scruples in our strong-barr'd gates:
King'd of our fears." (Act II. Sc. 2.)

The original has,

"We do lock
Our former scruples in our strong-barr'd gates,
Kings, of our fear."

Malone says, "It is manifest that the passage in the old copy is corrupt, and that it must have been so worded, that their *fears* should be styled their *kings* or masters, and not they kings or masters of their fears; because, in the next line, mention is made of these fears being deposed."

The two kings peremptorily demand the citizens of Angiers to acknowledge the respective rights of each,—England for himself, France for Arthur. The citizens reply, *on account of* our fear, or *through* our fear, or *by* our fear, we hold our former scruple, kings,

"until our fears, resolv'd,
Be by some certain king purg'd and depos'd."

"The grappling vigor, and rough frown of war,
Is cold in amity, and *faint in* peace,
And our oppression hath made up this league."
(Act III. Sc. 1.)

Mr. Collier speaks of the old reading as "the next blunder,"—

"Is cold in amity and *painted* peace."

Mr. Collier asks, Why should the epithet *painted* be applied to peace? What propriety is there in it, unless we can suppose it used to indicate hollowness and falsehood?

Who ever supposed that *painted*, in this passage, indicated anything else but hollowness and falsehood?—something counterfeited—a seeming—not a reality. Capell justly says, "painted is peculiarly happy, as including the idea of gaudiness and hypocrisy jointly."

"A *caged* lion by the mortal paw." (Act III. Sc. 1.)

Mr. Collier thinks that the error of *cased* for *caged* is self-evident.

Cased is probably an error. Mr. Collier had suggested *caged* in 1842. But, knowing this suggestion, Mr. Dyce maintains that the right word is *chafed*, quoting most appositely from 'Henry VIII.,'—

"So looks the *chafed lion*
Upon the daring huntsman that has gall'd him," &c.

"Now by my life, this day grows wondrous hot;
Some *fiery* devil hovers in the sky,
And pours down mischief." (Act III. Sc. 2.)

The first folio has *aiery* devil. *Fiery*, says Mr. Collier, we may feel confident, was the word of the poet, and which is so consistent with the context. Mr. Collier adds, "Percy quotes 'Burton's Anatomy of Melancholy,' where, among other things, it is said, '*Fiery* spirits, or devils, are such as commonly work by blazing stars,' etc."

We may venture to think that Mr. Collier carries his advocacy too far when he quotes what Burton says of "fiery devils," and there stops, although Percy continues the quotation: — "*Aerial* spirits, or devils, are such as keep quarter most part in the air; cause many tempests, thunder and lightning; tear oaks; fire steeples; strike men and beasts; make it rain stones, as in Livy's time." We turn to Burton, and find in another place, where he says of this class who pour down mischief, "Paul, to the Ephesians, calls them forms of the *air*." Shakespeare knew this curious learning from the Schoolmen; but the corrector knew nothing about it.

"I had a thing to say,—
But I will fit it with some better *time*." (Act III. Sc. 3.)

The old corrector supports Pope in "some better *time*," instead of some better *tune*, as it had been commonly misprinted.

We have no faith in *tune* being a misprint. The *tune* is the accompaniment to the words, and John immediately hints at a bribe, before he repeats, "I had a thing to say."

"Which cannot hear a lady's feeble voice,
Which scorns a *widow's* invocation." (Act III. Sc. 4.)

The original has a *modern* invocation. Mr. Collier calls this "one of the strange errors of the press which found its way into the text."

In editing the 'Pictorial Shakespeare,' we ventured upon a conjectural emendation. We proposed "a *mother's* invocation." Mr. Dyce proclaimed our rashness to the world; *widow's* seems more rash. We are inclined to think that both the changes

have proceeded from the same desire to substitute an obvious for a recondite meaning. But *modern* is a more likely error of the press for *mother's*, than it is for "*widow's*."

"Some reasons for this double coronation
I have possess'd you with, and think them strong.
And more, more strong, *thus lessening* my fear,
I shall indue you with." (Act IV. Sc. 2.)

A good deal of controversy has been excited by the reading of the first folio, "*then* lesser is my fear." Mr. Collier says, "The manuscript corrector of the folio, 1632, makes it clear that the king referred to his strong reasons as having diminished his own apprehensions, which reasons he was ready hereafter to communicate to his peers."

Tyrwhitt read, "*when* lesser is my fear." We have great doubts about "*thus lessening*," and think that Theobald's reading, "*the* lesser is my fear," is quite as good, if "*then* lesser is my fear," read parenthetically, does not give a clear meaning.

"How oft the sight of means to do ill deeds,
Makes *deeds ill* done!" (Act IV. Sc. 2.)

The words "*deeds ill*" are transposed by the corrector of the folio, 1632, so as to make the passage read more naturally.

Collier.

In our first edition, 1839, we ventured upon the same transposition, assigning as a reason that "makes deeds ill done," might apply to deeds unskillfully performed.

"But thou didst understand me by my signs,
And didst in signs again parley with *sign*."
(Act IV. Sc. 2.)

Mr. Collier says, "*Sin* of the old copies was spelt *sinne*, and ought undoubtedly, as we are instructed in manuscript, to be *sign*, formerly spelt *signe*.

We take leave to doubt: "parley with *sign*" is conveyed by the previous "my signs" and "signs again." *Sin* expresses the real or assumed self-condemnation of John—the vile deed of which he could not speak without deep shame. John had not hesitated before to speak of ill deeds, and of the murther of which he spake darkly.

"The king hath dispossess'd himself of us:
We will not line his *sin-bestained* cloak."
(Act IV. Sc. 3.)

"The old corrector," says Mr. Collier, "points out an egregious error, which ought not to have escaped detection even without such aid." The error consists in the words *thin* bestained. "The correction," it is added, "at once challenges admission into the genuine text of our author."

We really cannot admit it, challenged as we are. *Bestained* is sullied, dishonored. The epithet is strong enough without the compound *sin*. But there are four more words which Mr. Collier does not quote:—

"We will not line his thin bestained cloak
With our pure honors."

The cloak is *thin*, as well as *bestained*. The lords will not *line* its thinness, and cover its dirt, with their honorable reputation.

"This *unhair'd* sauciness, and boyish troops."
(Act V. Sc. 2.)

The printed copies—*unheard;* but unheard is an epithet of very little force or meaning here; besides, let us observe how it is coupled. Faulconbridge is sneering at the Dauphin's invasion, as an unadvised enterprise, savoring of youth and indiscretion. *Theobald.*

In the manuscript emendations we have "this *unheard* sauciness *of* boyish troops." We have little hesitation in agreeing with Mr. Dyce that *unhair'd* is the right word. Faulconbridge has before called the Dauphin a beardless boy.

"To thrill and shake,
Even at the *crowing* of your nation's *cock*,
Thinking this voice an armed Englishman."
(Act V. Sc. 2.)

The original has, "the *crying* of your nation's *crow*." Mr. Collier has no doubt about the above substitution.

Douce understood the passage in the original as the crowing of a cock, "*gallus* meaning both a cock and a Frenchman." The "armed Englishman" might imitate the cock, insultingly.

"*Untread the road-way* of rebellion." (Act V. Sc. 4.)

That is, says Mr. Collier, return by the road you took

So we must give up, as "an excess of carelessness,"

when you rebelled against John. "To mis-print *untread the road-way*, '*unthread the rude eye*,' seems an excess of carelessness which we cannot in any way explain."

the metaphor which has passed into a household word, to accept this "right butter-woman's rank to market" upon the plain *road-way!* It is fortunate that the corrector has left us in 'Coriolanus,' "they would not *thread* the gates;" and in 'Lear,' "*threading* dark-eyed night." Mr. Collier thinks that when Salisbury afterwards says, "we will *untread* the steps," that is a confirmation of the first *untread*. We think with Capell, that the necessary repetition of the general idea caused the choice of the first metaphor, with intent to vary the phrase.

"For I do see the cruel pangs of death
Bright in thine eye." (Act V. Sc. 4.)

Right is the original reading. "*Bright* appears, from the old corrector's insertion of the necessary letter in the margin, to be the word, in reference to the remarkable brilliancy of the eyes of many persons just before death."
Collier.

This substitution of *bright* for *right* is, we venture to say, the one grain of wheat in the long catalogue of manuscript corrections of King John, and ought to be introduced in every edition. But it might be

"*Light* in thine eye."

King Richard II.

"In the devotion of a subject's love,
Tendering the precious safety of my prince,
And free from *wrath or* misbegotten hate,
Come I appellant." (Act I. Sc. 1.)

This is the reading of the MS. corrector of the folio of 1632, changing the original and received reading:

We ask, how can Bolingbroke say he is "free from *wrath*," when he directly after calls Mowbray "a traitor

"And free from *other* misbegotten hate."

Mr. Collier asks, "What *other* misbegotten hate does he refer to?"

and a miscreant?" He does hate Mowbray; but he is free from any other hate than that which arises from "the devotion of a subject's love." His hate from this cause was legitimate, and not "misbegotten."

"Desolate, *desperate*, will I hence, and die."
(Act I. Sc. 2.)

Mr. Collier says, "the repetition of the word *desolate*" in the Duchess of Gloucester's speech is unlike Shakespeare, as given in the original:

"Desolate, *desolate*, will I hence, and die."

He adds: "She was desolate because a helpless widow, and *desperate* because she could not move Gaunt to revenge the death of her husband."

Desperate certainly means without hope, and in this sense the Duchess might use it; but the secondary meaning of *reckless* is what our poet generally attaches to it. In this very play Henry describes his son's character "as dissolute as *desperate*." The word "desperate," so used, is incompatible with the Duchess's mournful resignation to her fate. Romeo, at the tomb of Juliet, says, "tempt not a desperate man,"—a man who has no regard to consequences.

"Be confident to speak, Northumberland:
We three are but thyself; and, speaking so,
Thy words are but *our* thoughts; therefore, be bold."
(Act II. Sc. 1.)

The original has—

"Thy words are but *as* thoughts."

Mr. Collier, justifying this correction, says, "there was evidently no reason why Northumberland should be bold, merely because his 'words were but as thoughts.'"

There was great reason. Westmoreland had said—

"Nay, let us share thy thoughts, as thou dost ours."

Ross, following up this appeal, says, "If you speak, your words will only be as thoughts. They are as safe, with us, as your own thoughts in your own bosom."

"So heavy sad,
As though *unthinking* on no thought I think."
MS. Corrector.

As though *in* thinking on no thought I think."
(Act II. Sc. 2.) *Johnson.*

The original has—
"As though *on* thinking," &c.
Mr. Collier says that "in thinking" seems just the opposite of what was intended, and that the Queen was so "unthinking" as not to think.

It is not necessary to write "*in* thinking," for, "*on* thinking" means thinking on. The poor Queen is not "unthinking," but thinks too much—her grief made her think, but she had no definite thought. A modern French writer, speaking of the effects of the English climate, says, "You are thoughtful without thinking." The MS. corrector had no taste for metaphysical problems.

"Boys, with women's voices,
Strive to speak big, and *clasp* their *feeble* joints
In stiff unwieldy *armor* 'gainst thy crown."
(Act III. Sc. 2.)

The corrector is bold here. The original has *clap* for clasp, *female* for feeble, and *arms* for armor.

Pope substituted *clasp* without any reason. The boys' joints might be girlish, but not necessarily *feeble;* and armor is a needless substitute for arms. In this very play we have—
"Thus knightly *clad* in arms."

"1 LADY. I could weep, madam, would it do you good.
QUEEN. And I could *weep*, would weeping do me good."
(Act III. Sc. 4.) *Pope.*

In all editions Pope's "emendation" was followed, till the editor of the 'Pictorial Shakspere' followed the original—
"And I could *sing*," &c.

The Queen has been weeping and when the Lady says, "Madam, I'll sing," the Queen replies, that weeping would please her better. But in her rejoinder, "I could *sing*," she clearly means, If my griefs could be removed by weeping, I should be ready to sing,
"And never borrow any tear of thee."
Mr. White, in his 'Shakespeare's Scholar,' adopts our reading.

King Henry IV.

Part I.

"No more the thirsty *Erinnys* of this soil." (Act I. Sc. 1.)

This, suggested by Mason, is the received reading of the variorum editions, except that of 1821. *Erinnys* is the goddess of discord. The original has,—

"No more the thirsty *entrance* of this soil."

Douce proposed to real *entrails*. A correspondent of the present editor suggests, *crannies;* and there is authority for this in a line of the old 'King John,' with reference to 'blood,'—

"Closing the *crannies* of the thirsty earth."

We should be inclined to prefer *crannies*, did not *entrance* give a perfectly clear meaning, if we receive it in the sense of "mouth," as in the passage in Genesis, where the first murderer is "cursed from the earth." The porous earth daubs her *lips* with her children's blood.

"Shall we buy treason and indent with *foes*." (Act I. Sc. 3.)

The original has, "indent with *fears*." We have, in our previous editions, substituted *feres*, in the sense given in the 'Glossary.' The reading of the MS. corrector is that given above.

It seems necessary to make some change in the original text; and our reader may choose between the two before him. The use of the law-term, "indent," which signifies a contract between two equal parties, gives countenance to our belief that the king refused to make a contract with vassals, who had by their treasons, forfeited their fiefs.

"Why, what a *wasp-stung* and impatient fool." (Act I. Sc. 3.)

This is the reading of the first quarto. The folio has "*wasp-tongue*," which is usually printed *wasp-tongued*.

Mr. R. G. White, in his very able volume, 'Shakespeare's Scholar,' advocates *wasp-stung*.

"In faith, *my willful lord*, you are *to* blame." (Act III. Sc. 1.)

This is the reading of the MS. corrector, in the place of the original,—

"In faith, my lord, you are
too willful-blame."

Mr. Collier considers that the epithet *willful* got misplaced, and, necessarily that *too* should be *to*.

The compound epithets which are frequent in Shakespeare, were not understood by the corrector. In the same way he has turned "senseless-obstinate," which Mr. Collier calls a strange and unmannerly compound, into "strict and abstinent."

King Henry IV.

Part II.

"The *rugged'st* hour that time and spite dare bring.
(Act I. Sc. 1.)

Theobald introduced *rugged'st*, instead of *ragged'st* of the old copies. Mr. Collier's MS. corrections have the same reading.

We find the epithet "ragged" several times in Shakespeare. In this play we have—

"A ragged and forestall'd
remission."

It means something broken—wanting consistency and cohesion.

"*A careful leader sums what force he brings*
To weigh against his opposite." (Act I. Sc. 3.)

The line in italic is introduced for the first time in Mr. Collier's MS. corrections. We must give the whole passage of the original, to test the value of this addition:

"When we mean to build,
We first survey the plot, then
draw the model;

This is a long speech. But is there a point dropped? Is there not the most perfect carrying out of one idea, the comparison of building a house and building a kingdom? What would an actor do with this speech, who had no great reverence for his

And, when we see the figure
of the house,
Then must we rate the cost of
the erection:
Which if we find outweighs
ability,
What do we then, but draw
anew the model
In fewer offices; or, at least
desist
To build at all?
Much more, in this great
work,
(Which is, almost to pluck a
kingdom down,
And set another up), should
we survey
The plot of situation, and the
model;
Consent upon a sure founda-
tion;
Question surveyors; know our
own estate,
How able such a work to
undergo
To weigh against his opposite;
or else
We fortify in paper, and in
figures,
Using the names of men,
instead of men;
Like one who draws the model
of a house
Beyond his power to build
it," &c.

author? He would break the long sentence into two sentences, without much care, so that he got a new start. And so has our "corrector" done. He puts a full stop after "undergo," and thrusts in this line,"

"*A careful leader sums what force he brings*
To weigh against his opposite."

It is a "new connecting line," says Mr. Collier. We say it is a new disconnecting line. "To weigh against *his* opposite," is to weigh against the king's strength opposite; and in the speech which immediately follows Hastings says,—

"I think we are a body strong
enough,
Even as we are, to equal
with the king."

There are minor corrections in Mr. Collier's version. In line 7, "*last*" is put for "*least;*" in line 11, "the plot, *the* situation," takes the place of 'the plot *of* situation' —a plot meaning a plan of a site; and in line 12, "*consult*" for "*consent*"—consent meaning agreement.

"A hundred mark is a long *score* for a poor lone woman to bear." (Act II. Sc. 1.)

The original has "a hundred mark is a long *one*," &c. *Score* certainly improves the sense. The common reading is "a long *loan*."

But does the Hostess talk sensibly? Was there not some confusion in her mind between *mark* and *score?* Or did she not, having before said "he's an infinitive thing upon my *score*," advert to the word she had before uttered?

"Led on by bloody youth, guarded with *rage*."
(Act IV. Sc. 1.)

So the original. Mr. Collier's MS. has "guarded with *rags*."

This is unquestionably the true reading, and we willingly adopt it.

"Turning your books to *graves*, your ink to blood."
(Act IV. Sc. 1.)

The original has *graves*. Mr. Collier's corrector gives *glaives*.

We adopt Steevens' suggestion of *greaves*—armor; a word used by Milton.

"Your pens to lances, and your tongue divine,
To a loud trumpet and *report* of war."
(Act IV. Sc. 1.)

Let us look at the entire passage, as we have printed it in the text:

"Wherefore do you so ill translate yourself,
Out of the speech of peace, that bears such grace,
Into the harsh and boist'rous tongue of war?
Turning your books to greaves, your ink to blood,
Your pens to lances, and your tongue divine
To a loud trumpet and *a point of war?*"

Mr. Collier says, "Here 'point of war' can have no meaning. The above ought to be printed thus, on the authority of the corrector,—

'Your tongue divine
To a loud trumpet and *report of war*.'"

In "Waverley," we have the following passage:—

"The trumpets and kettle-drums of the cavalry were next heard to perform the beautiful and wild *point of war*, appropriated as a signal for that piece of nocturnal duty." Of course, when Walter Scott wrote this passage, he was deceived by the "no-meaning" of the common Shakespeares. Had the word become obsolete when the corrector changed it to "*report?*" or was the corrector a caterer for the public taste himself, or one who waited upon the caterers to register their "emendations," in all cases where it was desirable to popularize Shakespeare, to be intelligible to the ears of the groundlings? It was intelligible in the days of 'Tatler.' "On a sudden we were alarmed by the noise of a drum, and immediately entered my little godson, to give us *a point of war*."

"And all *my* friends, which thou must make thy friends,
Have but their stings and teeth newly ta'en out;
By whose fell working I was first advanc'd,
And by whose power I well might lodge a fear
To be again displac'd: which to avoid,
I cut *some* off." (Act IV. Sc. 4.)

The original has "*thy* friends." Tyrwhitt suggested "*my* friends;" and so Mr. Collier's folio.

The original has "I cut *them* off." The substitution of *some* for *them*, was made by Mr. Mason, who says, "As the passage stands, the King is advising the Prince to make those persons his friends whom he has already cut off;" and so he reads *some*. The MS. corrector has the same change.

The real meaning of the passage appears to us to have been misconceived when these changes were made. The King, in the previous line, has said,—"Thou art not firm enough." He then shows the Prince how to render himself "firm." The Prince has friends, so-called; but he must *make* them friends. It is not that he must accept his father's friends—*my friends*—but *compel* the friends of the house to be surely his friends, by persevering in the policy which will keep them harmless. "Their stings and teeth" were the instruments "whose fell workings" advanced the King; and, to prevent their power being turned against him, he "cut *them* off." He then continues his advice how to engage them in "foreign quarrels."

King Henry V.

"They have a king, and officers of *state*." (Act I. Sc. 2.)

Mr. Collier's MS. corrector has "state," in place of the folio, "officers of *sorts*."

The officers of *sorts* are officers of different degrees, as afterwards enumerated — like magistrates, merchants, soldiers, and so down to poor mechanic porters.

"As many arrows, loosed several ways,
Come to one mark; as many ways *unite*."
(Act I. Sc. 2.)

The original has—
"Come to one mark; *as many ways meet in one town*."
The reading of the MS. corrector is given above.

The original is a definite idea, and not a bald generality.

"For his nose was as sharp as a pen *on a table of green frieze*."
(Act II. Sc. 3.)

The passage in the folio reads thus:—
"For his nose was as sharp as a pen, and a table of *greene fields*." Theobald made the correction of "table" to "'a babbled" (he babbled). The emendation of Theobald has been received wherever Shakspere is known. But it is now to be rejected on the authority of Mr. Collier's old corrector. "Writing tables," says Mr. Collier, "were, no doubt, at that period often covered with green cloth; and it is to the sharpness of a pen, as seen in strong relief on a tabe so covered, that Mrs. Quickly likens the nose of the dying wit and philosopher—'for his nose was as sharp as a pen *on* a table of green *frieze*.'"

We have had such guesses as that of the old corrector before now. One of the commentators, Smith, has a similar prosaic suggestion in defence of the original *table*, and would read "for his nose was as sharp as a pen *upon* a table of green *fells*; for, says he, "On *table-books* silver or steel pens, very sharp pointed, were formerly, and still are, fixed to the backs or covers." Mr. Collier calls Theobald's emendation "*fanciful*;" ten years ago he called it "*judicious*." In our minds it is judicious because it is fanciful; and being fanciful is consistent with the excited imagination that often attends the solemn parting hour. What does Dame Quickly say in this sentence?—"After I saw him fumble with the sheets, and *play with flowers*, and smile upon his fingers' ends, I knew there was but one way; for his nose was as sharp as a pen, and '*a babbled of green fields*." And so the pen must lie upon a "table of green frieze" before the comparison of the sharp nose can be felt; and

we must lose one of the most beautiful examples of the conjunction of poetry and truth, because some authority chooses to read *frieze* for *fields*.

"I stay but for my *guard*. *On* to the field:
I will a banner from a trumpet take,
And use it for my haste." (Act IV. Sc. 2.)

This is the common text, which is evidently inaccurate. One cannot see how the banner taken from a trumpet would be a substitute for the Constable's *guard*.

The substitution of "guidon" for "guard on" was the ingenious conjecture of the late Dr. Thackeray, which was obligingly communicated to us. A *guidon* was a leader's standard. The Constable could not wait for his guidon; and took a banner from a trumpet.

"Let us die *instant*." (Act IV. Sc. 5.)

This is the ordinary reading. Malone would read, "Let us die *in fight*." The folio has, merely, "let us die *in*." A word of some sort has unquestionably been omittted; and that is to be found in the text of the quarto, upon which we found our reading, "Let's die *in honor*."

To justify and explain our reading we must exhibit the greatly altered scene of the quarto; which is also a curious example of the mode in which the text of the folio was expanded and amended,—and that certainly by the poet:—

"GEBON. *O diabello!*
CON. *Mort de ma vie!*
ORL. O what a day is this!
BOUR. *O jour del honte!* all is gone; all is lost!
CON. We are enow yet living in the field
To smother up the English,
If any order might be thought upon.
BOUR. A plague of order once more to the field;
And he that will not follow Bourbon now,
Let him go, &c.

CON. Disorder, that hath
spoil'd us, right us now!
Come we in heaps, we'll offer
up our lives
Unto these English, or else
die with fame.
Come, come along:
Let's die with honor; our
shame doth last too long."

"In which array (brave soldier!) doth he lie,
Loading the plain." (Act IV. Sc. 6.)

The original has *larding*. The *loading* of the MS. corrector is supported, because "it is nowhere said that the Duke of York was obese."

To "lard" is not necessarily to enrich with fat, as Falstaff larded the lean earth. Of York the King says—
"From helmet to the spur, *all blood he was;*"
And Exeter continues—
"In which array (brave
soldier!) doth he lie,
Larding the plain."
His blood is mixing with, and
enriching, the earth.

"I come to thee for charitable license,
That we may wander o'er this bloody field,
To *look* our dead." ((Act IV. Sc. 7.)

The original has "to *book* our dead." The above alteration of the MS. corrector is advocated because the French were not in a condition to take and note down a particular account of their dead.

Mr. Collier adds, "It was an English herald who made out a statement of the killed, wounded, and prisoners, on both sides, and afterwards presented it to the King."

To "book our dead," is not necessarily to give a particular account of them, but to enumerate them previous to their burial. Mr. Collier mistakes about the English herald. The king says—
"Our heralds go *with him;*
Bring me just notice of the
numbers dead
On both our parts."

When the herald returns he presents two papers—one the French "book"—the other the English.

King Henry VI.

Part I.

"Than Julius Cæsar, or bright *Cassiope*." (Act I. Sc. 1.)

This is the reading of the MS. corrector.

Pope suggested (the notion looks like a joke) to fill up the line thus:—

"Than Julius Cæsar, or bright
Francis Drake;"

and Monck Mason gravely upholds the reading. Johnson would read—

"Than Julius Cæsar, or bright
Berenice."

In the original the line is terminated with four hyphens, thus (- - - -), a point which is several times used in the same play to mark an interrupted speech.

"He being in the *rearward*, plac'd behind,
With purpose to relieve and follow them." (Act I. Sc. 1.)

The original has *vaward*—the van. It is possibly a misprint.

Steevens and Monck Mason explain the passage in the following manner:—"When an army is attacked in the *rear*, the *van* becomes the *rear* in its turn, and of course the *reserve*."

"For I will touch thee but with reverent hands,
And lay them gently on thy tender side.
I kiss these fingers for eternal peace."
(Act V. Sc. 3.)

Suffolk exhorts Margaret not to fear, or fly.

The original reading continues:

"For I will touch thee but with reverent hands.
I kiss these fingers for eternal peace,
And lay them gently on thy tender side."

Suffolk says—

"Do not fear, nor fly;
For I will touch thee but with reverent hands."

He then adds, kissing the lady's fingers,—

"I kiss these fingers for eternal peace,
And lay them gently on thy tender side,"—

Capell suggested the reading which is usually followed; and the transposition of the lines is found in the MS. corrections. Malone says, that by the original reading, "Suffolk is made to kiss his own fingers, a symbol of peace, of which there is, I believe, no example."

accompanying the words by a corresponding action. He takes the lady's hand, but, instead of seizing it as the hand of a prisoner, he replaces it, having kissed it, on her tender side.

"Speak, Winchester, for boiling choler chokes
The hollow passage of my *poison'd* voice."
(Act V. Sc. 4.)

The above is the reading of the original.

Pope suggested *prison'd*, which is also found in the MS. corections. It is a decided emendation.

King Henry VI.

Part II.

"My masters, let's stand close: my lord protector will come this way, by and by, and then we may deliver our supplications in *sequel*." (Act I. Sc. 3.)

The original has "in the *quill*." Some commentators have made a difficulty about this expression; but Steevens suggested that "in the quill" meant written or penn'd supplications; as we say, "in print." Mr. Dyce would read "in the coil." Mr. Collier's MS. corrector has *sequel*.

We always adopted the original reading; and agree with Mr. Richard Grant White, the author of 'Shakespeare's Scholar,' that the text should not be disturbed.

"My staff? here noble Henry is my staff:
To think I fain would keep it makes me laugh."
(Act II. Sc. 3.)

The new line in Italic is given in Mr. Collier's MS. corrections. Queen Margaret's previous speech of four lines has been turned into rhyme, by the substitution of one word for another.

The broken-hearted Protector has just seen his wife banished:

"Mine eyes are full of tears,
my heart of grief."

Is the *new* line suited to the situation or the character?

"*Old* Salisbury, who can report of him?
That winter lion, who in rage forgets
Aged contusions and all *bruise* of time,
And, like a gallant in the *bloom* of youth,
Repairs her with occasion." (Act V. Sc. 3.)

The original has—"*Of* Salisbury"—"*brush* of time"—and "*brow* of youth." Mr. Collier calls these "three errors," and substitutes the lines above.

Steevens rejected the corrections, which were proposed before Mr. Collier's folio was discovered. "*Brush* of time" has a precedent in 'Timon,' and in 'Troilus and Cressida,' and "*brow* of youth,"—meaning the general air of the countenance, occurs in 'Lear.'

King Henry VI.

Part III.

"Let me embrace *thee*, sour *Adversity*." (Act III. Sc. 1.)

The original has "the sour adversaries." The above is Mr. Dyce's excellent suggestion.

We have given the line as it is usually printed, according to Pope's correction.

"My mildness has allay'd their swelling griefs,
My mercy dried their *bitter*-flowing tears."
(Act IV. Sc. 8.)

Mr. Collier gives the above correction, saying "*water*-flowing" seems a poor and tautological epithet for "tears."

We agree with Mr. White that "water-flowing tears" are tears that flow like water.

King Richard III.

"I, that am curtail'd *thus* of fair proportion." (Act I. Sc. 1.)

Richard has described himself as wanting "love's majesty;" and he adds—

"I, that am curtail'd of *this* fair proportion."

But then comes one who understands the "sportive tricks" of the stage; and makes the crook-back point to his hump—*thus*. So the corrector.

Gray, in a letter to West, has quoted the passage in which this line occurs as an example of the beauties of Shakespeare's language—"Every word in him is a picture." The stage-manager corrector has turned the picture into a caricature.

"The *stain* of nature and the *scorn* of hell." (Act I. Sc. 3.)

The original has "*slave* of nature," and "*son* of hell." They "sound so flatly and tamely near the conclusion of the curse," says Mr. Collier, "that an impression rises at once in the mind that Shakspere must have written something more fierce and vigorous. *Stain* and *scorn* must surely have been the language of our great dramatist."

We ask, with Mr. R. G. White, "could epithets be better applied," than those of the original? Other correctors have tried their hands at these botchings. "The *slave* of nature" is one who is the lowest, the most servile, in the whole realm of nature. The American commentator happily compares the expression to the Irishman's "thief of the world."

"You are too *strict and abstinent*, my lord,
Too ceremonious and traditional:
Weigh it but with the *goodness* of *his* age,
You break not sanctuary in seizing him."
(Act III. Sc. 1.)

The original has "*senseless-obstinate*," which is called a "strange and unmannerly compound." We are also to change the "*grossness* of *this*

The "compound" adjective is one of Shakespeare's mint-marks, which such correctors try to rub out. In the other line, is it not clear that

age," to the above reading, which, says Mr. Collier, "refers to the youth and innocence of the prince."

Buckingham means by "the *grossness* of *this* age," the practical way in which what is "ceremonious and traditional" is set aside?

"Make haste, the hour of death is *expirate*."
(Act III. Sc. 3.)

The first folio has, "the hour of death is *expiate*;" the second folio—"the hour of death is *now* expired." It is clear that the original *expiate* was not understood. *Expirate* is the reading of Steevens.

We believe Steevens was right. Malone relies upon the authority of the 22nd Sonnet:—

"My glass shall not persuade me I am old,
So long as youth and thou are of one date;
But when in thee time's furrows I behold,
Then look I death my days should *expiate*."

King Henry VIII.

"You have, by fortune, and his highness' favors,
Gone slightly o'er low steps; and now are mounted
Where powers are your retainers: and your *wards*,
Domestics to you, serve your will." (Act II. Sc. 4.)

The original has "your *words*." The alteration to *wards* was proposed by Tyrwhitt. He holds that the Queen "paints the powers of government depending upon Wolsey, under three images—as his retainers, his wards, his domestic servants."

Tyrwhitt has certainly taken a prosaic view of this passage. What an image is presented of an able but unscrupulous statesman, to say, that his *powers*, or persons in power under him, are used as the mere agents of his pleasure—his personal "retainers;" and that his *words*, without regard to the general obligation of truth, are "domestics," who serve but his will.

"You have scarce time,
To steal from spiritual *labor* a brief span
To keep your earthly audit." (Act III. Sc. 2.)

The folio corrector has *labor*, instead of the original *leisure*.

Surely the meaning is—"You have scarce time to keep your earthly audit in a brief span stolen from spiritual leisure."

"A man that more detests, more *strives* against
Defacers of a public peace." (Act V. Sc. 2.)

The original has *stirs*. The change is made by the folio corrector.

A man that *stirs* against offenders is doing a more definite service than he that only *strives* against them.

"We are all men,
In our *own* natures frail, *in*capable
Of our flesh; few are angels."
(Act V. Sc. 2.) MALONE.

"In our own natures frail, and *culpable*
Of our flesh." M. MASON, and *MS. Corrector.*

"We are all men;
In our natures frail and culpable.
Of our flesh few are angels." R. G. WHITE.

The original has "capable."

We think Mr. White's change is the better.

"Let me ne'er hope to see a *queen* again,
And that I would not for a *crown*." (Act V. Sc. 3.)

The original has *chine* and *cow*. The above is the MS. corrector's reading.

The original is stark nonsense. Is the correction much better?

TROILUS AND CRESSIDA.

"*Achiev'd men still* command; ungain'd beseech."
(Act I. Sc. 2.)

The original has,—"*Achievement is* command," &c.

Mr. Collier calls this an evidently misprinted line in

A perusal of the whole speech will show that the alteration is not only needless, but injurious. Cressida gives a maxim—"achievement is

giving the reading of the folio's corrector.

In his own edition, Mr. Collier proposed to read "*Achiev'd men us* command."

command." She has previously said,—

"Men prize the thing ungain'd more than it is."

They command in achievement; they beseech in expectation.

"The thing of courage
As rous'd with rage, with rage doth sympathize,
And, with an accent tun'd in self-same key,
Returns to chiding fortune." (Act I. Sc. 3.)

The original has an obvious misprint,—

"*Retires* to chiding fortune."

Pope suggested *returns*. Hanmer and Mr. Collier's folio have *replies*.

Returns is certainly obscure, though it gives a meaning. *Replies* is better. But Mr. Dyce suggests *retorts*, which might well be adopted.

"Love's thrice *repured* nectar." (Act III. Sc. 2.)

The original has "thrice *reputed*." The change to *repured* is in Mr. Collier's folio, adopted from the quarto of 1609.

There can be little doubt that "thrice repured"—thrice purified—gives a far more poetical sense than "thrice reputed," or thrice famous.

"For speculation turns not to itself,
Till it hath travell'd, and is *mirror'd* there
Where it may see itself." (Act III. Sc. 3.)

The original has, "is *married* there." This correction to *mirror'd* is in Mr. Collier's folio.

This is, no doubt, a valuable correction. The whole context of the speech implies the idea of a mirror—

"Eye to eye oppos'd
Salutes each other with
each other's form."

CORIOLANUS.

"I am known to be a humorous patrician, and one that loves a cup of hot wine *without* a drop of allaying Tiber in 't; said to be somewhat imperfect, in favoring the *thirst* complaint: hasty," &c. (Act II. Sc. 1.)

Mr. R. G. White says, "Mr. Collier's folio suggests, with reason, that we should read '*without* a drop of allaying Tiber,' and 'the *thirst* complaint.' Common sense will not set the latter word aside, because Mr. Singer has discovered that 'thirst' was sometimes provincially pronounced and spelt 'first,' and 'furst.'"

The original has "*with not* a drop." So in Lovelace's beautiful 'Verses to Althea'—

"When flowing cups run swiftly round,
With no allaying Thames."

Would either passage be improved by substituting *without?* In the second part of the sentence, the original has "*first* complaint." We believe the expression has nothing to do with the hot wine that Menenius loved. He acknowledges to be jovial; he confesses to the imperfection of listening with favor to him who first complains of a grievance; he is hasty, &c. "Complaint" is invariably used by Shakespeare, in this sense. The secondary meaning of "complaint"—a malady—is modern.

"Why in this *woolless togue* should I stand here?" (Act II. Sc. 3.) COLLIER'S Folio.

"Why in this *foolish togue* should I stand here?" R. G. WHITE.

The original of 1623 has "*woolvish* tongue." "Tongue" is clearly a mistake; and was altered in the folio of 1632 to "*gown*."

The commentators explain "wolfish" as rough; or as an allusion to the wolf in sheep's clothing—playing the hypocrite. As the gown was made

of wool, it surely cannot be "woolless." Mr. White's suggestion gets rid of a difficulty; but that is all.

"How shall this *bisson multitude* digest
The senate's courtesy?" (Act III. Sc. 1.)

The original has "*bosom multiplied*." This reading, says Mr. Collier, has always been retained; but it can never be reprinted.

Why not reprinted? It is easy to change words, by changing an idea. Coriolanus is indignant at the temper of the people. In North's Plutarch he is made to say "their disobedience will grow worse and worse." The "bosom multiplied" is this disposition increased by lenity. Shakespeare constantly uses "bosom" in the sense of temper disposition, inclination.

"Pray be counsell'd:
I have a heart as little apt as yours,
To brook control without the use of anger;
But yet a brain that leads my use of anger
To better vantage." (Act III. Sc. 2.)

This is one of eight new lines, which Mr. Collier considers to have been recovered, as the genuine writing of Shakspere. The sense is held to be incomplete without it.

The incompleteness of the sense depends, in some degree, upon our interpretation of the word "apt." In Ben Jonson ('Cynthia's Revels') we have, "I confess you to be of an *apted* and docible humor." Assuming "apt" to mean "ready," the new line is scarcely required; for Volumnia may refer to the aptitude to be "counselled;" for which her heart is as little apt as that of her son.

*** There are many minor changes in Mr. Collier's corrected folio which we pass over; for their discussion would lead to a minuteness of criticism, which is beyond the purpose of this edition. But we would add a word or two with reference to the *new line* just noticed. As we have said, there are eight new lines, Mr. Collier says nine; but we cannot find more than

eight, of which one, a prose line, is held by Mr. Collier to be "of no great value." How are future editors of Shakespeare to decide as to the admission of these lines into the text? We think that, upon the merits, four new lines ought to be rejected, and three submitted to the reader as possible "Emendations." Others demand the admission of all the lines, in the belief that they assist the sense, and are in Shakespeare's style. Who shall decide? Upon their merits alone they have no claim to be introduced into the text; for other commentators than the corrector of the folio of 1632 have proposed new lines, to supply apparent deficiencies in the text, and have not, upon their merits, ventured to introduce them. For example, there is a passage in 'Antony and Cleopatra' (Act V. Sc. 2.), which seems defective:—

"CLEO. Sir, I will eat no meat, I'll not drink, sir;
If idle talk will once be necessary,
I'll not sleep, neither. This mortal house I'll ruin," &c.

Johnson paraphrases this:—"I will not eat, and if it will be necessary now for once to waste a moment in idle talk of my purpose, I will not sleep neither." The corrector alters "necessary" into "accessary," which does not mend the matter. But suppose *he* had introduced a new line, thus:—

"Sir, I will eat no meat, I'll not drink, sir;
If idle talk will once be necessary,
I'll not so much as syllable a word;
I'll not sleep neither; this mortal house I'll ruin," &c.

What a shout should we then have heard of the "restored" Shakespeare and the "New Text." The line is Malone's, and nobody has heeded it. There is no safety in such cases but some undeniable authority.

TITUS ANDRONICUS.

There are few who will make a study of this disagreeable play, which, in spite of its generally revolting nature, we believe to have been a very early play of Shakespeare. (See Plot and Characters.) There are few important "Various Readings." But it is curious to see how it has been tampered with by the corrector of Mr. Collier's folio, in the transformations from

blank verse to couplets. Mr. Collier thinks the passages, as corrected, belong to the time when the play was first written. We think they belong to the period after the Restoration, when rhyming tragedies were in fashion. One parallel example will be sufficient:—

Corrected Folio of 1632.	Original Readings.
"The hunt is up, the moon is bright and *gay*, The fields are fragrant, and the woods are *wide;* Uncouple here, and let us make a bay, And wake the emperor and his lovely bride, And rouse the prince, and *sing* a hunter's *round*, That all the court may echo with the *sound*. Sons, let it be your charge, *and so will I*, To attend the emperor's person carefully: I have been troubled in my sleep this night, But dawning day *brought* comfort *and delight*."	"The hunt is up, the morn is bright and *gray*, The fields are fragrant, and the woods are *green;* Uncouple here, and let us make a bay, And wake the emperor and his lovely bride, And rouse the prince, and *ring* a hunter's *peal*, That all the court may echo with the *noise*. Sons, let it be your charge, *as it is ours*, To attend the emperor's person carefully: I have been troubled in my sleep this night, But dawning day *new* comfort *hath inspir'd*."

Timon of Athens.

"My free drift
Halts not particularly, but moves itself
In a wide sea of *verse*." (Act I. Sc. 1.)

The original has "in a wide sea of *wax*." The Greek poet is describing the panegyric which he has prepared. Mr. Collier's corrected folio substitutes *verse* for *wax*.

Mr. Collier has given us the real solution of the alteration of the passage—"It would scarcely be understood by popular audiences before whom this drama was origin-

The commentators very properly explain that not only the ancients wrote with a style upon a tablet of wax, but that the practice was not discontinued in England till the beginning of the fourteenth century. Mr. Collier calls the explanation "forced," and holds that Shakspere would not be guilty of what he calls "pedantry."

ally acted." Probably not. But this is no reason why we should reject, as not written by Shakespeare, a very happy reference to the customs of "the time and country in which he laid his scene." We do not hold the poet so indifferent to these matters as some have assumed.

"It is the pasture lards the *rother's* sides."
(Act IV. Sc. 3.)

The original has "brother's sides." This valuable and undoubted correction is found in Mr. Collier's corrected folio.

In our Glossary to this play will be found the explanation of the term "*rother*."

Romeo and Juliet.

The variations in the several editions of this play are so numerous, that it would be impossible here to point them out. Several of the corrections in Mr. Collier's folio are adoptions of the early readings of the quartos. There are also a few other unimportant changes in that folio, which it is scarcely necessary to discuss. We therefore content ourselves with giving the following note on a long-disputed passage:

"Spread thy close curtain, love-performing night,
That *enemies'* eyes may wink; and Romeo
Leap to these arms, untalk'd of, and unseen."
(Act III. Sc. 2.)

The common reading, which is that of all the old copies, is—
"That *runawayes'* eyes may weep."

This passage has been a perpetual source of contention to the commentators. Their difficulties are well represented by Warburton's question—"What runaways are these, whose eyes

Juliet is wishing to have stopped?" Warburton says *Phœbus* is the runaway. Steevens proves that *Night* is the runaway. Douce thinks that *Juliet* is the runaway. In several early poems Cupid is styled *Runaway*. Monck Mason is confident that the passage ought to be, "That *Renomy's* eyes may wink." Renomy being a new personage, created out of the French Renommée, and answering, we suppose, to the "Rumor" of Spenser. An unlearned compositor, Zachary Jackson, suggests that *runaways* is a misprint for *unawares*. The word unawares, in the old orthography, is *unawayres* (it is so spelt in 'The Third Part of Henry VI.', and the *r*, having been misplaced, produced this word of puzzle, *runawayes*. Mr. Collier adopted this reading in his edition of 1842. Mr. Dyce suggests "that *rude day's* eyes may wink." Mr. R. G. White proposes "*rumor's* eyes," which had been previously suggested, without his knowledge, by Heath. Mr. Singer would read "*rumorers*." Lastly, in Mr. Collier's corrected folio, we have "*enemies'* eyes." Amidst all these amusing guesses it is the safer course to abide by the old "*runaway's*."

Julius Cæsar.

'Fast asleep! It is no matter;
Enjoy the *heavy honey-dew* of slumber." (Act II. Sc. 1.)

The original has "*honey-heavy dew*." "The compositor was guilty of a transposition," says Mr. Collier. "Honey-dew is a well known glutinous deposit upon the leaves of trees." Such is the manuscript emendation.

Poor guilty compositor! He should have carried his notion of language a hundred years forward; rejected all Shakespeare's compound epithets, and believed that he had no intention of describing the *sweet heaviness* of sleep, but thought only of glueing-up eyes.

"Cinna. Casca, you are the first that rears your hand.
Casca. Are we all ready?
Cæsar. What is now amiss,
That Cæsar, and his Senate, must redress?"
(Act III. Sc. 1.)

In the original *Cæsar* says, "Are we all ready?" Mr. Collier's corrections give the words to *Casca;* as Ritson also did.

The distribution seems plausible. But Brutus has just said of Cæsar, "he is address'd," which means "he is ready." *Cæsar*, being ready himself, looks to the Senate, and says "Are we all ready?"

"BRUTUS. I had rather be a dog, and *bait* the moon,
Than such a Roman.
CASSIUS. Brutus, *bait* not me." (Act IV. Sc. 3.)

The manuscript corrector has *bait* in both places. Steevens proposed to read *bay* in both. The original has "*bay* the moon," and "*bait* not me."

The corrector and Steevens both go upon the assumption that Cassius should catch at a word, when his soul was agonized by a master-thought. To *bay* is to bark, which is clearly right, applied to a dog. To *bait* is to worry, to attack, as in 'Midsummer Night's Dream'—
"To *bait* me with this foul derision."

"All the conspirators, save only he,
Did that they did in envy of great Cæsar;
He only, in a *generous*, honest thought
Of common good to all, made one of them."
(Act V. Sc. 5.)

The original has—
"He only, in a *general* honest thought,
And common good to all."
The MS. corrector gives *generous*. "The scribe misheard," says Mr. Collier.

The other conspirators had personal motives of envy. Brutus, only, had a thought for the *general* welfare. The introduction of *generous* sounds very modern.

MACBETH.

"Come, thick night,
And pall thee in the dunnest smoke of hell,
That my keen knife see not the wound it makes,
Nor heaven peep through the *blankness* of the dark,
To cry 'Hold, hold!'" (Act I. Sc. 5.)

The original "*blanket* of the dark" has become a familiar phrase, and we are now to change it under the authority of Mr. Collier's corrected folio. It is "an acceptable alteration," says Mr. Collier; "the scribe misheard."

The phrase in 'Cymbeline,' "If Cæsar could hide the sun from us with a *blanket*," gives the key to Lady Macbeth's metaphor. The light of "heaven" was to be shut out by the "blanket of the dark." So, Drayton:—

"The sullen night in misty rug is wrapt."

"What *boast* was 't then
That made you break this enterprise to me?
When you durst do it, then you were a man."
(Act I. Sc. 7.)

The original has, "What *beast* was 't then," &c. A page of Mr. Collier's Introduction is devoted to the glories of this "substitution of the letter *o* for the letter *e*," that, "as it were, magically conjures into palpable existence the long-buried meaning of the poet." Mr. Collier has another page, in the notes on 'Macbeth,' about this wonderful "boast." All previous editors are twitted with their dullness in never having "hit upon this improvement." The old reading, he says, was "a gross vulgarism." Lady Macbeth "means nothing of the kind. She alludes to

It would have been well to have pointed out one single passage, one solitary expression, in which Macbeth *vaunts that he is eager for the deed.* In Act I., Scene 5, when Lady Macbeth first prompts the murder, "he that's coming must be provided for," Macbeth simply says, "We will speak *further*." When they next meet, and Lady Macbeth reproaches him for leaving the chamber, he takes up his former answer, saying, "We will proceed *no further* in this business." Where is the vaunt? where the braggardism? To her passionate excitements he replies:—

Macbeth's *former vaunt, that he was eager for the deed.* * * * She charges him with being a *vain braggart*, first *to profess to be ready to murder Duncan*, and afterwards, from fear, to resist it."

"Prithee, peace:
I dare do all that may become *a man;*
Who dares do more is none."

The answer is,—

"What *beast* was 't then,
That made you break this enterprise to me?
When you durst do it, *then you were a man.*"

"This push
Will *chair* me ever, or disseat me now.
I have lived long enough: my *May* of life
Is fallen into the sear, the yellow leaf." (Act V. Sc. 3.)

The original has "*cheer* me ever." Percy suggested "chair," which is also the reading of the MS. corrector.

The original has "*way* of life." Johnson proposed to read "*May*," and that word is substituted in Mr. Collier's copy.

We believe "chair" is right—the royal chair, in juxtaposition with "disseat."

Gifford says "*way of life* is nothing more nor less than a simple periphrasis for *life*." It has been justly observed that "May," as applied to "life," is always used by Shakespeare and other poets in connection with youth. Macbeth was not young. Shakespeare has the exact sentiment of the disputed passage in his Sonnets:—

"*That time of year* in me thou mayst behold,
When yellow leaves, or none or few, do hang
Upon those boughs."

"Cleanse the stuff'd bosom of the perilous *grief*
Which weighs upon the heart." (Act V. Sc. 3.)

The original has "perilous *stuff*." The substitution of *grief* is in Mr. Collier's folio.

The repetition is so much in Shakespeare's manner, that we should be unwilling to make a change, even if *grief* were the better word. But Lady Macbeth was laboring under "a mind diseas'd"—not by grief, but by remorse—by the terrors of an evil conscience.

Hamlet.

"Breathing like sanctified and pious *bawds*,
The better to beguile." (Act I. Sc. 3.)

The original has *bonds*. Theobald suggested the alteration, which is given in Mr. Collier's folio.

We believe the change is right. The expression is coarse from a father to his daughter; but he has just used "brokers" in the same sense.

"A certain convocation of *palated* worms are e'en at him. Your worm is your only emperor for diet." (Act IV. Sc. 3.)

Mr. Collier's folio substitutes *palated*, instead of the original *politic*. "If the text," says Mr. Collier, "had always stood '*palated* worms,' and it had been proposed to change it to '*politic* worms,' few readers would for an instant have consented to relinquish an expression so peculiarly Shakspearian."

The argument of Mr. Collier is a two-edged sword. It makes us hesitate about disturbing an established text. But if *palated* be a Shakespearian expression, *politic* is a Shakespearian thought; and is manifestly connected with the idea of "convocation."

"Sweet lord, if your *lordship* were at leisure."
(Act V. Sc. 2.)

The quartos have *lordship;* and so has Mr. Collier's corrected folio. The folio of 1623 has *friendship*. Mr. Collier says, "We need not say that from all modern editions the corruption is excluded."

The corruption, as it is called, appears in all *our* editions, and it appears in this. The folio was properly corrected to *friendship*. Osric, who speaks, is the representative of Euphuism—the affected phraseology of Shakespeare's age;—and this is one of the forms of the affectation which runs through all that Osric says.

King Lear.

"It is no vicious blot, *nor other* foulness,
No unchaste action, or dishonor'd *stoop*,
That hath depriv'd me of your grace and favor."
(Act I. Sc. 1.)

The original copies read :—

"It is no vicious blot, *murther*, or foulness,
No unchaste action or dishonor'd *step*."

The corrections are in Mr. Collier's folio. Mr. Collier says that "Cordelia could never contemplate that anybody would suspect her of murder." *Step*, Mr. Collier considers an insignificant word.

There is great plausibility in the change of "murther" to "nor other;" but we hesitate to adopt it. Without Cordelia supposing she might be charged with murder, it would be natural for her to enumerate such heinous offences as would have justified her father's great severity. The word "murther" has not presented a difficulty to any commentator before Mr. Collier's publication.

"The *knave* turns *fool* that runs away,
The *fool* no *knave* perdy."—Folio of 1623.

"The *fool* turns *knave* that runs away,
The *knave* no *fool* perdy."—Johnson, and Collier's Folio.

"The *fool* turns *knave* that runs away,
The *fool* no *knave* perdy."—Capell. (Act II. Sc. 4.)

There is no doubt that the original does not express the meaning intended.

Capell's correction of one line is quite sufficient to retain the true meaning.

"Ask her forgiveness?
Do you but mark how this becomes the *mouth* :
Dear daughter, I confess that I am old." (Act II. Sc. 4.)

The original has "becomes the *house*." Mr. Collier's corrected folio has *mouth* ; and Mr. Collier asks, "What has 'the house' to do with it? They are talking outside Gloster's castle, and not in, nor referring to, any habitation."

Capell long ago answered the question which Mr. Collier puts in such a prosaic form: "This is one of the lines that mark Shakespeare. *The house* is an expression worthy of his genius. Fathers are not the heads only of a house or family, but its representatives; they are *the house*."

Othello.

"*Laying* her duty, beauty, wit and fortunes,
On an extravagant and *wheedling* stranger."
(Act I. Sc. 1.)

The originals have :—

"*Tying* her duty, beauty, wit and fortunes,
In an extravagant and *wheeling* stranger."

Some of the commentators proposed "*laying*" and "*in*." Mr. Collier's corrected folio has "*wheedling*."

We say — "wrapped in him." Why not then "tied in him?" As to *wheedling*, it is wholly inappropriate as applied to Othello. Roderigo says she is gone off with a stranger—an erratic and shifting man, that will have no fit home for her.

"I tremble at it. Nature would not invest herself in such *shuddering* passion, without some instruction." (Act IV. Sc. 1.)

Mr. Collier's folio thus changes the "*shadowing* passion" of the original. Mr. Collier thinks that "shadowing" has "no meaning but that fancifully suggested by Warburton, where he supposes Othello, in the height of his grief and fury, to illustrate his own condition by reference to an eclipse."

Mr. Collier has surely forgotten Johnson's beautiful note on this passage. "There has always prevailed in the world an opinion, that when any great calamity happens at a distance, notice is given of it to the sufferer by some dejection or perturbation of mind, of which he discovers no external cause. This is ascribed to that general communication of one part of the universe with another, which is called sympathy and antipathy; or to the secret monition, instruction, and influence of a Superior Being, which superintends the order of nature and of life. Othello says, Nature could not invest herself in such shadowing passion without instruction. It is not words that shake me thus.

This passion, which spreads its clouds over me, is the effect of some agency more than the operation of words; it is one of those notices which men have of unseen calamities."

"A fixed figure for the *hand* of scorn
To point his *slowly* moving figure at."
(Act IV. Sc. 2.)

The original folio has—
"The fixed figure for the time of scorn,
To point his *slow and* moving finger at."
Mr. Collier's folio reads as above.

In our text we have given Mr. Hunter's suggestion, which does little violence to the original:—
"The fixed figure *of* the time, for scorn."
A very simple transposition removed the obscurity.

Antony and Cleopatra.

"The present pleasure,
By *repetition souring*, does become
The opposite of itself." (Act I. Sc. 2.)

The above is the reading of the folio corrector. The original has, "*by revolution lowering*."

Taking "*revolution*" as a change of circumstances or feelings, the pleasure of to-day becomes lowered, and is the opposite of itself—it is pain. We hold to the original.

"The silken tackle
Smell with the touches of those flower-soft hands."
(Act II. Sc. 2.)

The original has *swell*. The folio corrector will have no poetical hyperbole. The tackle must *smell* of the scented fingers.

Even the literality of Mr. Collier and the corrector is a mistake. Cordage does *swell* when handled. But it swelled with sympathetic pleasure at the touches of the flower-soft hands. How easy it is to destroy a poetical image by a ruthless change of a letter; although such changes are sometimes happy.

"Run one before,
And let the queen know of our *gests*." (Act IV. Sc. 8.)

The original has *guests*. The corrector of the folio strikes out the *u*.

We have no doubt of the propriety of the emendation. The *gests* are the deeds of Antony.

"A grief that *smites*
My very heart at root." (Act V. Sc. 2.)

The corrector gives *smites*. The original has *suites*.

Suites is clearly wrong. The common reading is *shoots*. We prefer *smites*, which has only changed a letter.

Cymbeline.

"You are *afraid*, and therein the wiser." (Act I. Sc. 5.)

The original has, "You are *a friend*. The change is given in Theobald's edition.

We have retained the original reading in the text; but we believe the correction to be right. Posthumus will not part with his ring, and therefore Iachimo taunts him, "You are afraid, and therein the wiser." He adds, "I see you have some religion in you that you *fear*."

"O! this life
Is nobler, than attending for a check;
Richer, than doing nothing for *a bob*."
(Act III. Sc. 3.)

The folio has "Richer than doing nothing for a *babe*." Hanmer's alteration to a *bribe*, is given in our text. The corrector of Mr. Collier's folio has a *bob;* which Mr. Collier interprets to mean a blow.

Shakespeare uses *bob* in two senses. He has "beaten, *bobbed*, and thumped," where bob has the meaning of a blow. But he also has, "You shall not *bob* us out of our melody." ('Troilus and

Cressida.') Massinger has one of his characters describing a king whispering, the object of which was, he says, "to give me the *bob*." ('Maid of Honor.') The word, in these cases, seems to mean to get rid of—to put aside. In this sense *bob* may be used in the passage before us. But, nevertheless, *bribe* will not be hastily rejected.

"Some jay of Italy,
Who smothers her with painting, hath betray'd him."
(Act III. Sc. 4.)

This is one of the most popular changes made in Mr. Collier's corrected folio. The original has,—"*Whose mother is her* painting." The force of the term, "jay of Italy," is kept in both readings; *putta* being the Italian for a courtezan as well as for the painted bird.

Johnson explains the original as that the jay of Italy is "the creature, not of nature, but of painting, and in this sense painting may be not improperly termed her mother." Mr. Collier, in his admiration of the correction, hazards the assertion, that "genuine passion avoids figures of speech." Certainly Shakespeare is not an example of this proposition. Although the original passage may be obscure, it contains a strong poetical image. The correction is prosaic enough to suit any Shakespeare made easy.

"You some permit
To second ills with ills, each *later* worse."
(Act V. Sc. 1.)

The original has "each *elder* worse." The word *later* is in the corrected folio of 1632. Malone has objected that the last ill deed, which was the worse, was not the *elder*, but the younger; and this objection is met by the word *later*.

The objection to the original *elder* may be met by recollecting that Bacon calls the early ages of the world the younger.

Pericles.

"Pardon us, sir; with us at sea it hath been still observed, and we are strong in *earnest*." (Act III. Sc. 1.)

The above is Mr. Mason's reading. Boswell reads "strong in *custom*," which Mr. Dyce advocates. The originals have "we are strong in *easterne*," which Malone interprets as, "there is a strong easterly wind."

Our reading of *astern*, which Mr. Dyce calls "egregious"—and "a jewel picked out of Jackson's 'Shakespeare's Genius Justified,'" was noticed by us as follows:—"It appears to us that the sailor, at such a moment, was not very likely to enter into an explanation of his superstition. He believes in it, and he points out the danger. Will not the slightest change give a nautical sense, with the conciseness of nautical language? All that one of the sailors wants is 'sea-room.' The ship, as we learn immediately, is off the coast of Tharsus. The sailor dreads the coast, and the ship is driving upon it, unmanageable—answering not the helm:—'We are *strong in* [driving strongly in shore] *astern*.'"

"Unscissor'd shall this hair of mine remain
Though I shew *ill* in 't." (Act III. Sc. 3.)

The original has "*will* in 't."

Mr. Dyce's reading of *ill* may be properly adopted; although "Though I shew *will*" may mean "though I am willful."

*** Mr. Collier's corrected folio of 1632 does not contain 'Pericles,' and, consequently, we have no "emendations."

Familiar Quotations

from

Shakespeare

Familiar Quotations

A

Absolute—1 How absolute the knave is;
We must speak by the card, or equivocation will undo us.
Hamlet, Act V. Scene 1. (Hamlet to Horatio.)

Abstracts—2 They are the abstracts, and brief chronicles of the time.
Hamlet, Act II. Scene 2. (Hamlet's direction to see the players well bestowed.)

Abstract—3 Brief abstract and record of tedious days.
King Richard III., Act IV. Scene 4. (Duchess to Queen Margaret.)

Abuse—4 Nor aught so good, but, strain'd from that fair use,
Revolts from true birth, stumbling on abuse.
Romeo and Juliet, Act II. Scene 2. (Friar Lawrence at his cell door.)

5 She does abuse our ears.
All's Well, Act V. Scene 3. (King about Diana.)

Accidents—6 Wherein I spoke of most disastrous chances:
Of moving accidents by flood and field.
Othello, Act I. Scene 3. (To the Senate, justifying his marriage with Desdemona.)

Accommodated—7 That is, when a man is, as they say, accommodated; or where a man is—being—whereby—he may be thought to be accommodated, which is an excellent thing.
King Henry IV., Part II., Act III. Scene 2. (Bardolph and one with him).

Accoutred—8 Upon the word,
Accoutred as I was, I plungèd in,
And bade him follow.
Julius Cæsar, Act I. Scene 2. (Cassius to Brutus.)

Aches—9 If thou neglect'st, or dost unwillingly
What I command, I'll rack thee with old cramps;
Fill all thy bones with aches; make thee roar
That beasts shall tremble at thy din.
The Tempest, Act I. Scene 2. (Prospero to Caliban.)

Acting—10 Between the acting of a dreadful thing
And the first motion, all the interim is
Like a phantasma, or a hideous dream.
Julius Cæsar, Act II. Scene 1. (Brutus, after Cassius had moved him against Cæsar.)

Action—11 Be not too tame neither, but let your own discretion be your tutor; suit the action to the word, the word to the action; with this special observance, that you o'erstep not the modesty of nature.
Hamlet, Act III. Scene 2. (His directions to the players.)

Actor—12 As in a theatre, the eyes of men,
After a well-graced actor leaves the stage,
Are idly bent on him that enters next,
Thinking his prattle to be tedious;
Even so, or with much more contempt, men's eyes
Did scowl on Richard.
King Richard II., Act V. Scene 2. (York to his Duchess.)

Adam—13 Consideration like an angel came,
And whipp'd the offending Adam out of him.
King Henry V., Act I. Scene 1. (Canterbury to Ely.)

Admir'd—14 You have displac'd the mirth, broke the good meeting,
With most admir'd disorder.
Macbeth, Act III. Scene 4. (Lady Macbeth to her husband, after the ghost of Banquo disappeared.)

Adorn—15 She came adorned hither like sweet May.
King Richard II., Act V. Scene 1. (Speaking of his Queen.)

Adversity—16 Adversity's sweet milk, philosophy.
Romeo and Juliet, Act III. Scene 3. (The Friar to Romeo.)

17 Sweet are the uses of adversity;
Which, like the toad, ugly and venomous,
Wears yet a precious jewel in his head;
And this our life, exempt from public haunt,
Finds tongues in trees, books in the running brooks,
Sermons in stones, and good in everything.
As You Like It, Act II. Scene 1. (The Duke to Amiens and other Lords.)

18 A wretched soul, bruis'd with adversity.
Comedy of Errors, Act II. Scene 1. (Adriana to Luciana.)

19 A man I am, cross'd with adversity.
Two Gentlemen of Verona, Act IV. Scene 1. (Valentine to the Outlaws.)

Affliction—20 'Tis a physic
That's bitter to sweet end.
Measure for Measure, Act IV. Scene 6. (Isabella to Mariana.)

21 Had it pleased Heaven
To try me with affliction; had he rain'd
All kinds of sores and shames on my bare head;
Steep'd me in poverty to the very lips;
Given to captivity me and my utmost hopes;
I should have found in some place of my soul
A drop of patience.
Othello, Act IV. Scene 2. (The Moor to Desdemona.)

Africa—22 A foutra for the world, and worldlings base!
I speak of Africa and golden joys.
Henry IV., Part II., Act V. Scene 3. (Pistol to Falstaff.)

Age—23 The weariest and most loathed worldly life
That age, ache, penury, and imprisonment
Can lay on nature, is a paradise
To what we fear of death.
Measure for Measure, Act III. Scene 1. (Claudio to Isabella.)

24 Therefore my age is as a lusty winter,
Frosty, but kindly.
As You Like It, Act II. Scene 3. (Adam to Orlando.)

25 Some smack of age in you, some relish of the saltness of time.
King Henry IV., Part II., Act I. Scene 2. (Falstaff to the Chief Justice.)

26 I have seen more days than you.
Julius Cæsar, Act IV. Scene 1. (Antony to Octavius.)

27 The age is grown so picked, that the toe of the peasant comes so near the heel of the courtier he galls his kibe.
Hamlet, Act V. Scene 1. (The Prince to Horatio.) Kibe is a chapp'd heel.

28 Dear daughter, I confess that I am old;
Age is unnecessary: on my knees I beg
That you'll vouchsafe me raiment, bed, and food.
King Lear, Act II. Scene 4. (The King to his daughter Regan.)

29 You see me here,—a poor old man,
As full of grief as age; wretched in both!
King Lear, Act II. Scene 4. (The same.)

30 When the age is in, the wit is out.
Much Ado About Nothing, Act III. Scene 5. (Dogberry.)

31 Crabbed age and youth, cannot live together.
The Passionate Pilgrim, Stanza 10.

32 Age cannot wither her, nor custom stale
Her infinite variety.
Antony and Cleopatra, Act II. Scene 2. (Enobarbus to Mecænas.)

Ages—33 One man in his time plays many parts,
His acts being seven ages.
As You Like It, Act II. Scene 7. (Jaques.)

Air—34 Mocking the air with colors idly spread.
King John, Act V. Scene 1. (The Bastard to the King.)

35 When he speaks,
The air, a charter'd libertine is still.
King Henry V., Act I. Scene 1. (Canterbury to Eliza.)

36 These our actors
Are melted into air, into thin air:
And, like the baseless fabric of this vision,
Leave not a rack behind.
Tempest, Act IV. Scene 1. (Prospero.)

Airy—37 And gives to airy nothing
A local habitation and a name.
Midsummer Night's Dream, Act V. Scene 1. (Theseus.)

Alabaster—38 I'll not shed her blood;
Nor scar that whiter skin of hers than snow,
And smooth as alabaster.
Othello, Act V. Scene 2. (Othello in the bed-chamber of his wife, and meditating her death.)

39 Why should a man, whose blood is warm within,
Sit like his grandsire cut in alabaster?
Merchant of Venice, Act I. Scene 1. (Gratiano to Antonio.)

Alacrity—40 I have a kind of alacrity in sinking.
Merry Wives of Windsor, Act III. Scene 5. (Falstaff.)

Ale—41 A quart of ale is a dish for a king.
Winter's Tale, Act IV. Scene 2. (Song by Autolycus.)

All—42 All things that are,
Are with more spirit chased than enjoy'd.
Merchant of Venice, Act II. Scene 6. (Gratiano to Salarino.)

43 All is not well.
Hamlet, Act I. Scene 2. (To himself.)

All—44 All's well that ends well, yet.
All's Well that Ends Well, Act V. Scene 1. (Helena to the Widow.)

45 Let all the ends thou aim'st at be thy country's,
Thy God's, and truth's.
King Henry VIII., Act III. Scene 2. (Wolsey to Cromwell.)

46 All the world's a stage,
And all the men and women merely players;
They have their exits and their entrances;
And one man in his time plays many parts,
His acts being seven ages.
As You Like It, Act II. Scene 7. (Jaques.)

Alone—47 I, measuring his affections by my own,—
That most are busied when they're most alone.
Romeo and Juliet, Act I. Scene 1. (Benvolio to Lady Montague.)

48 *Pros.* What wert thou if the king of Naples heard thee?
Fer. A single thing as I am now.
The Tempest, Act I. Scene 2.

Ambition—49 I have no spur
To prick the sides of my intent, but only
Vaulting ambition, which o'erleaps itself
And falls on the other side.
Macbeth, Act I. Scene 7. (Macbeth.)

50 When that the poor have cried, Cæsar hath wept:
Ambition should be made of sterner stuff.
Julius Cæsar, Act III. Scene 2. (Antony to the Citizens.)

51—They that stand high, have many blasts to shake them;
And if they fall, they dash themselves to pieces.
King Richard III., Act I. Scene 3. (Queen Margaret to Gloster.)

Ambition—52 Fling away ambition;
By that sin fell the angels.
King Henry VIII., Act III. Scene 2. (Wolsey to Cromwell.)

Amen—53 I had most need of blessing, and amen stuck in my throat.
Macbeth, Act II. Scene 2. (Macbeth to his Lady.)

Ancestors—54 All his successors gone before him, hath done't; and all his ancestors that come after him may.
Merry Wives of Windsor, Act I. Scene 1. (Slender to Sir Hugh Evans.)

Ancient—55 My Ancient.
Othello, Act I. Scene 3. (The Moor to the Duke.)

56 A very ancient and fish-like smell.
Tempest, Act II. Scene 2. (Trinculo.)

Angel—57 O, the more angel she,
And you the blacker devil!
Othello, Act V. Scene 2. (Emilia to Othello.)

Angels—58 Angels and ministers of grace, defend us!
Hamlet, Act I. Scene 4. (The Ghost Scene.)

59 Angels are bright still, though the brightest fell.
Macbeth, Act IV. Scene 3. (Malcolm to Macduff.)

60 Will plead like angels, trumpet-tongued, against
The deep damnation of his taking-off.
Macbeth, Act I. Scene 7. (Macbeth contemplating the effect of his assassination of Duncan.)

61 Plays such fantastic tricks before high Heaven
As make the angels weep.
Measure for Measure, Act II. Scene 2. (Isabella to Angelo.)

Anger—62 Why, look you, how you storm!
I would be friends with you, and have your love.
Merchant of Venice, Act I. Scene 3. (Shylock to Antonio.)

63 A countenance more in sorrow than in anger.
Hamlet, Act I. Scene 2. (Horatio to Hamlet.)

Anger—64 O, what a deal of scorn looks beautiful
In the contempt and anger of his lip!
Twelfth Night, Act III. Scene 1. (Olivia to Viola.)

65 Anger is like
A full-hot horse; who, being allow'd his way,
Self-mettle tires him.
King Henry VIII., Act I. Scene 1. (Norfolk to Buckingham.)

Anguish—66 One pain is lessen'd by another's anguish;
One desperate grief cures with another's languish.
Romeo and Juliet, Act I. Scene 2. (Benvolio to Romeo.)

Anointed—67 Let not the heavens hear these tell-tale women
Rail on the Lord's anointed.
King Richard III., Act IV. Scene 4. (King Richard to Queen Elizabeth and the Duchess.)

Anthems—68 With holloaing and singing of anthems.
King Henry IV., Part II., Act I. Scene 2. (Falstaff to the Chief Justice.)

Anthropophagi—69 The Anthropophagi, and men whose heads
Do grow beneath their shoulders. This to hear
Would Desdemona seriously incline.
Othello, Act I. Scene 3. (The Moor's defense before the Senate.)

Antres—70 Wherein of antres vast, and deserts idle.
Othello, Act I. Scene 3. (The Moor's defense to the Senate.)

Apollo—71 As sweet, and musical as bright Apollo's lute strung with his hair.
Love's Labor's Lost, Act IV. Scene 3. (Biron to the King.)

Apothecary—72 I do remember an apothecary,
And hereabouts he dwells.
Romeo and Juliet, Act V. Scene 1. (Romeo.)

Apparel—73 Every true man's apparel fits your thief.
Measure for Measure, Act IV. Scene 2. (Abhorson to Clown.)

74 As the sun breaks through the darkest clouds,
So honor peereth in the meanest habit.
Taming of the Shrew, Act IV. Scene 3. (Petruchio to Katharina.)

75 Costly thy habit as thy purse can buy,
But not express'd in fancy; rich, not gaudy;
For the apparel oft proclaims the man.
Hamlet, Act I. Scene 3. (Polonius to Laertes.)

76 Through tatter'd clothes small vices do appear;
Robes and furr'd gowns hide all. Plate sin with gold,
And the strong lance of justice hurtless breaks;
Arm it in rags, a pigmy's straw doth pierce it.
King Lear, Act IV. Scene 6. (Lear to Gloster.)

77 Opinion's but a fool, that makes us scan
The outward habit by the inward man.
Pericles, Act II. Scene 2. (Simonides to the Lords.)

Apparitions—78 I have mark'd
A thousand blushing apparitions start
Into her face; a thousand innocent shames
In angel whiteness bear away those blushes.
Much Ado about Nothing, Act IV. Scene 1. (The Friar speaking of Hero.)

Appetite—79 Doth not the appetite alter? A man loves the meat in his youth that he cannot endure in his age.
Much Ado About Nothing, Act II. Scene 3. (Benedick.)

80 Why, she would hang on him
As if increase of appetite had grown
By what it fed on.
Hamlet, Act I. Scene 2. (Hamlet describing his father's love for his mother.)

Appetite—81 Cloy the hungry edge of appetite
By bare imagination of a feast?
King Richard II., Act I. Scene 3. (Bolingbroke to Gaunt.)

82 And then to breakfast, with
What appetite you have.
King Henry VIII., Act III. Scene 2. (The King to Wolsey.)

Applaud—83 I would applaud thee to the very echo
That should applaud again.
Macbeth, Act V. Scene 3. (Macbeth to the Doctor.)

Apple—84 A goodly apple rotten at the heart.
Merchant of Venice, Act I. Scene 3. (Antonio aside to Bassanio.)

Apples—85 'Faith, as you say, there's small choice in rotten apples.
Taming of the Shrew, Act I. Scene 1. (Hortensio to Gremio.)

Appliances—86 With all appliances and means to boot.
King Henry IV., Part II., Act III. Scene 1. (The King's Soliloquy to Sleep.)

Apprehension—87 The apprehension of the good
Gives but the greater feeling to the worse.
King Richard II., Act I. Scene 3. (Bolingbroke to Gaunt.)

88 O God help me! God help me! how long have you possess'd apprehension?
Much Ado About Nothing, Act III. Scene 4. (Beatrice to Margaret.)

89 The sense of death is most in apprehension.
Measure for Measure, Act III. Scene 1. (Isabella to her brother.)

April—90 O, how this spring of love resembleth
The uncertain glory of an April day.
Two Gentlemen of Verona, Act I. Scene 3. (Proteus alone.)

Arabia—91 Here's the smell of blood still: all the perfumes of Arabia will not sweeten this little hand.
Macbeth, Act V. Scene 1. (Lady Macbeth.)

Argument—92 He draweth out the thread of his verbosity finer than the staple of his argument.
Love's Labor's Lost, Act V. Scene 1. (Holofernes to Sir Nathaniel.)

Arm—93 It is most meet we arm us 'gainst the foe:
For peace itself should not so dull a kingdom,
But that defenses, musters, preparations,
Should be maintain'd, assembled, and collected,
As were a war in expectation.
King Henry V., Act II. Scene 4. (The Dauphin to the French King.)

Arm'd—94 Arm'd at all points, exactly, cap-à-pie.
Hamlet, Act I. Scene 2. (Horatio to Hamlet.)

Armorers—95 And, from the tents,
The armorers, accomplishing the knights,
With busy hammers closing rivets up,
Give dreadful note of preparation.
King Henry V., Act IV. (Chorus.)

Arrow—96 I have shot mine arrow o'er the house,
And hurt my brother.
Hamlet, Act V. Scene 2. (Hamlet to Laertes.)

Arrows—97 Some Cupid kills with arrows, some with traps.
Much Ado About Nothing, Act III. Scene 1. (Hero to Ursula.)

Aspick's tongues—98 Swell, bosom, with thy fraught,
For 'tis of aspick's tongues!
Othello, Act III. Scene 3. (Othello with Iago.)

Aspiring—99 What, will the aspiring blood of Lancaster
Sink in the ground?
King Henry VI., Part III., Act V. Scene 6. (Gloster, after killing the King.)

Ass—100 O, that he were here, to write me down, an ass!
O, that I had been writ down, an ass!
Much Ado About Nothing, Act IV. Scene 2. (Dogberry.)

Assassination—101 If it were done when 'tis done, then 'twere well
It were done quickly: if the assassination
Could trammel up the consequence, and catch,
With his surcease, success; that but this blow
Might be the be-all and the end-all here.
Macbeth, Act I. Scene 7. (Macbeth.)

Assembly—102 Is our whole dissembly appeared?
Much Ado About Nothing, Act IV. Scene 2. (Dogberry.)

Assurance—103 I'll make assurance doubly sure,
And take a bond of fate.
Macbeth, Act IV. Scene 1. (Macbeth and the Apparition.)

Attempt—104 The attempt, and not the deed,
Confounds us.
Macbeth, Act II. Scene 2. (Lady Macbeth to her husband.)

Audience—105 Let me have audience for a word or two.
As You Like It, Act V. Scene 4. (Jaques to De Bois.)

Augury—106 We defy augury.
Hamlet, Act V. Scene 2. (Hamlet to Horatio.)

Authority—107 Man, proud man!
Dress'd in a little brief authority:
Plays such fantastic tricks before high heaven,
As make the angels weep.
Measure for Measure, Act II. Scene 2. (Isabella to Angelo.)

Avoided—108 Of all men else I have avoided thee:
But get thee back.
Macbeth, Act V. Scene 7. (Macbeth to Macduff.)

Awe—109 I cannot tell what you and other men
Think of this life; but, for my single self,
I had as lief not be, as live to be
In awe of such a thing as I myself.
Julius Cæsar, Act I. Scene 2. (Cassio to Brutus.)

B

Babbled—110 'A babbled of green fields.
King Henry V., Act II. Scene 3. (Mrs. Pistol to Bardolph.)

Bachelor—111 When I said I would die a bachelor, I did not think I should live till I were married.
Much Ado About Nothing, Act II. Scene 3. (Benedick to himself.)

Backing—112 Call you that backing of your friends?
A plague upon such backing!
King Henry IV., Part I., Act II. Scene 4. (Falstaff to Poins.)

Bag and Baggage—113 It will let in and out the enemy,
With bag and baggage.
Winter's Tale, Act I. Scene 2. (Leontes to himself.)

114 Come, shepherd, let us make an honorable retreat, though not with bag and baggage, yet with scrip and scrippage.
As You Like It, Act III. Scene 2. (Touchstone to Corin.)

Bait—115 Your bait of falsehood takes the carp of truth.
Hamlet, Act II. Scene 1. (Polonius to Reynaldo.)

Balsam—116 Is this the balsam that the usuring senate pours into captains' wounds?
Timon of Athens, Act III. Scene 5. (Alcibiades to himself.)

Banish—117 Banish plump Jack, and banish all the world.
King Henry IV., Part I., Act II. Scene 4. (Falstaff to the Prince.)

Banishment—118 Eating the bitter bread of banishment.
King Richard II., Act III. Scene 1. (Bolingbroke.)

Bank—119 I know a bank where the wild thyme blows,
Where ox-lips and the nodding violet grows.
Midsummer Night's Dream, Act II. Scene 2. (Oberon to Puck.)

Bankrupt—120 A bankrout, a prodigal, who dare scarce show his head on the Rialto.
Merchant of Venice, Act III. Scene 1. (Shylock to Salarino.)

Banners—121 Hang out our banners on the outward walls;
The cry is still—"They come!"
Macbeth, Act V. Scene 5. (Macbeth to Seyton and Soldiers.)

Bargain—122 But, in the way of bargain, mark ye me,
I'll cavil on the ninth part of a hair.
King Henry IV., Part I., Act III. Scene 1. (Hotspur to Glendonce.)

Barren—123 Upon my head they placed a fruitless crown,
And put a barren sceptre in my gripe,
Thence to be wrench'd, with an unlineal hand,
No son of mine succeeding.
Macbeth, Act III. Scene 1. (The King's fears of Banquo and his issue.)

Base—124 To what base uses we may return, Horatio!
Hamlet, Act V. Scene 1. (Hamlet to him.)

125 Base is the slave that pays.
King Henry V., Act II. Scene 1. (Pistol refusing to pay a gambling debt to Nym.)

Basilisk—126 It is a basilisk unto mine eye;
Kills me to look on't.
Cymbeline, Act II. Scene 4. (Posthumus to Iachimo.)

Bastard—127 For he is but a bastard to the time,
That doth not smack of observation.
King John, Act I. Scene 1. (The Bastard's soliloquy.)

Bated—128 With bated breath, and whispering humbleness.
Merchant of Venice, Act I. Scene 3. (Shylock to Antonio.)

Battery—129 Let him alone, I'll go another way to work with him; I'll have an action of battery against him, if there be any law in Illyria; though I struck him first, yet it's no matter for that.
Twelfth Night, Act IV. Scene 1. (Sir Andrew to Sir Toby.)

130 Prove this, thou wicked Hannibal, or I'll have mine action of battery on thee.
Measure for Measure, Act II. Scene 1. (Elbow to Escalus.)

Battles—131 The battles, sieges, fortunes,
That I have passed.
Othello, Act I. Scene 3. (The Moor to the Senate.)

Be—132 To be, or not to be, that is the question;
Whether 'tis nobler in the mind, to suffer
The slings and arrows of outrageous fortune,
Or to take arms against a sea of troubles,
And, by opposing, end them?
Hamlet, Act III. Scene 1. (His Soliloquy on life and death.)

Beadle—133 I, that have been love's whip!
A very beadle to a humorous sigh.
Love's Labor's Lost, Act III. Scene 1. (Biron's Soliloquy on Love.)

Beard—134 *Ham.* His beard was grizzly? no.
Hor. It was as I have seen it in his life,
A sable silver'd.
Hamlet, Act I. Scene 2. (Hamlet and Horatio.)

135 What a beard hast thou got! thou hast got more hair on thy chin than Dobbin my phill-horse has on his tail.
Merchant of Venice, Act II. Scene 2. (Gobo to his Son.)

Beards—136 How many cowards wear yet upon their chins
The beards of Hercules and frowning Mars!
Merchant of Venice, Act III. Scene 2. (Bassanio to himself.)

Beast—137 The dozen white louses do become an old coat well; it agrees well, passant: It is a familiar beast to man, and signifies love.
Merry Wives of Windsor, Act I. Scene 1. (Sir Hugh Evans to Shallow and Slender.)

Beasts—138 A beast that wants discourse of reason.
Hamlet, Act I. Scene 2. (On his mother's marriage to his uncle.)

139 Here comes a pair of very strange beasts, which in all tongues are called fools.
As You Like It, Act V. Scene 4. (Jaques to Orlando.)

Beautiful—140 Beautiful tyrant! fiend angelical!
Romeo and Juliet, Act III. Scene 2. (Juliet on hearing that Romeo had killed Tybalt.)

141 She's beautiful; and therefore to be woo'd;
She's a woman, and therefore to be won.
King Henry VI., Part I., Act V. Scene 3. (Suffolk and Lady Margaret.)

Beauty—142 Her beauty hangs upon the cheek of night,
As a rich jewel in an Ethiop's ear.
Romeo and Juliet, Act I. Scene 5. (Romeo to the Servant.)

143 He hath a daily beauty in his life.
Othello, Act V. Scene 1. (Iago's fear if Cassio be not killed.)

144 For where is any author in the world
Teaches such beauty as a woman's eye?
Love's Labor's Lost, Act IV. Scene 3. (Biron to the King.)

145 Ay, my continent of beauty.
Love's Labor's Lost, Act IV. Scene 1. (Boyet to Rosaline.)

Beauty—146 'Tis beauty truly blent, whose red and white
Nature's own sweet and cunning hand laid on.
Twelfth Night, Act I. Scene 5. (Viola to Olivia.)

Beauty's ensign—147 Beauty's ensign yet
Is crimson in thy lips, and in thy cheeks,
And death's pale flag is not advanced there.
Romeo and Juliet, Act V. Scene 3. (Romeo in the tomb.)

Bedfellows—148 Misery acquaints a man with strange bedfellows.
Tempest, Act II. Scene 2. (Trinculo.)

Bee—149 Where the bee sucks, there suck I.
Tempest, Act V. Scene 1. (Ariel sings.)

150 'Tis seldom when the bee doth leave her comb in the dead carrion.
King Henry IV., Part II., Act IV. Scene 4. (The King to Warwick.)

Bees—151 So work the honey bees;
Creatures that, by a rule in nature, teach
The act of order to a peopled kingdom.
King Henry V., Act I. Scene 2. (Canterbury.)

Beggar'd—152 For her own person,
It beggar'd all description.
Antony and Cleopatra, Act II. Scene 2. (Enobarbus to Agrippa.)

Beggarly—153 And about his shelves
A beggarly account of empty boxes.
Romeo and Juliet, Act V. Scene 1. (Romeo, solus.)

Beggar-Maid—154 When king Cophetua lov'd the beggar-maid.
Romeo and Juliet, Act II. Scene 1. (Mercutio to Benvolio.)

Beggar—155 A beggar begs that never begged before.
King Richard II., Act V. Scene 3. (The Duchess to Bolingbroke.)

Beggars—156 When beggars die, there are no comets seen;
The heavens themselves blaze forth the death of princes.
Julius Cæsar, Act II. Scene 2. (His wife to Cæsar.)

157 Moody beggars, starving for a time
Of pell-mell havoc and confusion.
King Henry IV., Part I., Act V. Scene 1. (The King to Warwick.)

Beginning—158 The true beginning of our end.
Midsummer Night's Dream, Act V. Scene 1. (Prologue.)

Beguile—159 And often did beguile her of her tears.
Othello, Act I. Scene 3. (The Moor's Defense to the Senate.)

Belief—160 I'll believe both;
And what does else want credit, come to me,
And I'll be sworn 'tis true.
Tempest, Act III. Scene 3. (Sebastian to Alonso.)

161 This would not be believ'd in Venice, though I should sware I saw't.
Othello, Act IV. Scene 1. (Lodovico to Othello.)

162 And, to be King,
Stands not within the prospect of belief.
Macbeth, Act I. Scene 3. (Macbeth to the Witches.)

Bell—163 Yet the first bringer of unwelcome news
Hath but a losing office; and his tongue
Sounds ever after as a sullen bell.
King Henry IV., Part II., Act I. Scene 1. (Northumberland, learning of the death of Percy.)

Bells—164 See that noble and most sovereign reason,
Like sweet bells jangled, out of tune and harsh.
Hamlet, Act III. Scene 1. (Ophelia after Hamlet leaves her.)

165 Silence that dreadful bell,
It frights the Isle from her propriety.
Othello, Act II. Scene 3. (The Moor, after the affray between Cassio and Montano.)

Belly-full—166 Every Jack-slave hath his belly-full of fighting.
Cymbeline, Act II. Scene 1. (Cloten to the Lords.)

Bend—167 Shall I bend low, and in a bondman's key,
With 'bated breath, and whispering humbleness,
Say this?
Merchant of Venice, Act I. Scene 3. (Shylock to Antonio.)

Benedick—168 How dost thou, Benedick the married man?
Much Ado About Nothing, Act V. Scene 4. (Don Pedro to Benedick.)

Bent—169 They fool me to the top of my bent.
Hamlet, Act III. Scene 2. (The Prince to Polonius.)

Bermoothes—170 The still vex'd Bermoothes.
The Tempest, Act I. Scene 2. (Ariel to Prospero.)

Berries—171 Two lovely berries moulded on one stem.
Midsummer Night's Dream, Act III. Scene 2. (Helena to Hermia.)

Best—172 The best in this kind are but shadows; and the worst are no worse, if imagination amend them.
Midsummer Night's Dream, Act V. Scene 1. (Theseus.)

173 Best men are moulded out of faults.
Measure for Measure, Act V. Scene 1. (Mariana to Isabella.)

Better—174 The better part of valor is discretion; in the which better part I have saved my life.
King Henry IV., Part I., Act V. Scene 4. (Falstaff, after he had fallen down as if dead.)

175 Poor Jack, farewell!
I could have better spared a better man.
King Henry IV., Part I., Act V. Scene 4. (Prince Henry, who supposed him dead.)

Better—176 'Tis better to be lowly born,
And range with humble livers in content,
Than to be perk'd up in a glistering grief,
And wear a golden sorrow.
King Henry VIII., Act II. Scene 3. (Anne Bullen to an old Lady.)

Betwixt—177 Betwixt the wind and his nobility.
King Henry IV., Part I., Act I. Scene 3. (Hotspur to the King.

Biscuit—178 Which is as dry as the remainder biscuit
After a voyage,—he hath strange places cramm'd
With observation.
As You Like It, Act II. Scene 7. (Jaques to Duke S.)

Blackberries—179 If reasons were as plentiful as blackberries, I would give no man a reason.
King Henry IV., Part I., Act II. Scene 4. (Falstaff to Poins and Prince Henry.)

Bladder—180 A plague of sighing and grief! it blows a man up like a bladder.
King Henry IV., Part I., Act II. Scene 4. (Falstaff to the Prince.)

Blank—181 *Duke.* And what's her history?
Viola. A blank, my lord.
Twelfth Night, Act II. Scene 4. (Viola confessing her love.)

Blast—182 But when the blast of war blows in our ears,
Then imitate the action of the tiger:
Stiffen the sinews, summon up the blood.
King Henry V., Act III. Scene 1. (King Henry to his soldiers.)

Blemish—183 In nature there's no blemish but the mind;
None can be called deform'd but the unkind.
Twelfth Night, Act III. Scene 4. (Antonio, musing.)

Blood—184 The blood more stirs
To rouse a lion than to start a hare.
King Henry IV., Part I., Act I. Scene 3. (Hotspur to Worcester.)

Blood—185 For in my youth I never did apply
Hot and rebellious liquors in my blood.
As You Like It, Act II. Scene 3. (Adam to Orlando.)

Bloody—186 Bloody instructions, which, being taught, return
To plague the inventor.
Macbeth, Act I. Scene 7. (Macbeth, solus.)

187—What bloody man is that?
Macbeth, Act I. Scene 2. (Duncan meeting a bleeding soldier.)

Blow—188 Blow, winds, and crack your cheeks! rage! blow!
King Lear, Act III. Scene 2. (Lear on the heath with the Fool.)

Blush—189 I will go wash;
And when my face is fair, you shall perceive
Whether I blush or no.
Coriolanus, Act I. Scene 9. (To his Generals.)

Bodkin—190 When he himself might his quietus make
With a bare bodkin?
Hamlet, Act III. Scene 1. (Soliloquy.)

Bond—191 I'll have my bond; I will not hear thee speak;
I'll have my bond; and therefore speak no more.
Merchant of Venice, Act III. Scene 3. (Shylock to Antonio.)

192 It is so nominated in the bond?
Merchant of Venice, Act IV. Scene 1. (Shylock to Portia.)

193 All bond and privilege of nature break.
Coriolanus, Act V. Scene 3. (The General to Virginia and others.)

Bondman—194 Who is here so base that would be a bondman? If any, speak; for him have I offended.
Julius Cæsar, Act III. Scene 2. (Brutus to the Citizens.)

Bones—195 An old man, broken with the storms of state,
Is come to lay his weary bones among ye;
Give him a little earth for charity!
King Henry VIII., Act IV. Scene 2. (Griffith on Wolsey's death.)

Bonfires—196 The news, Rogero?
Nothing but bonfires.
Winter's Tale, Act V. Scene 2. (One Gentleman to another.)

Book—197 The painful warrior, famoused for fight,
After a thousand victories once foil'd,
Is from the book of honor razed quite,
And all the rest forgot for which he toil'd.
Sonnets, xxv.

198 Sir, he hath never fed of the dainties that are bred in a book.
Love's Labor's Lost, Act IV. Scene 2. (Sir Nathaniel to Holofernes about Dull.)

Boots—199 Nay, give me not the boots,
No, I will not, for it boots thee not.
Two Gentlemen of Verona, Act I. Scene 1. (Proteus and Valentine.)

Born—200 I was not born under a rhyming planet.
Much Ado About Nothing, Act V. Scene 2. (Benedick, alone.)

Bosom—201 O bosom, black as death!
O limed soul; that struggling to be free,
Art more engag'd! Help, angels, make assay!
Bow, stubborn knees! and, heart with strings of steel,
Be soft as sinews of the new-born babe!
Hamlet, Act III. Scene 3. (The King, before praying.)

202 Bosom up my counsel,
You'll find it wholesome.
King Henry VIII., Act I. Scene 1. (Northumberland to Buckingham.)

Bosom—203 My bosom's lord sits lightly on his throne.
Romeo and Juliet, Act V. Scene 1. (Romeo to himself.)

Bottom—204 Bless thee, Bottom! bless thee! thou art translated.
Midsummer Night's Dream, Act III. Scene 1. (Quince to Bottom.)

Bounds—205 Not stepping o'er the bounds of modesty.
Romeo and Juliet, Act IV. Scene 2. (Juliet to her father.)

Bounty—206 My bounty is as boundless as the sea,
My love as deep, the more I give to thee
The more I have, for both are infinite.
Romeo and Juliet, Act II. Scene 2. (Juliet to Romeo.)

Bowels—207 It was great pity, so it was,
That villainous saltpetre should be digged
Out of the bowels of the harmless earth.
King Henry IV., Part I., Act I. Scene 3. (Hotspur to the King.)

208 Thus far into the bowels of the land
Have we march'd on without impediment.
King Richard III., Act V. Scene 2. (Richmond.)

Braggart—209 O, I could play the woman with mine eyes,
And braggart with my tongue!
Macbeth, Act IV. Scene 3. (Macduff to Malcolm.)

Brain—210 I wear not motley in my brain.
Twelfth Night, Act I. Scene 5. (Clown to Olivia.)

211 Thy commandment all alone shall live
Within the book and volume of my brain,
Unmix'd with baser matter.
Hamlet, Act I. Scene 5. (Hamlet, obedient to his father's command.)

212 The times have been,
That when the brains were out the man would die,
And there an end.
Macbeth, Act III. Scene 4. (Macbeth, at sight of Banquo's ghost.)

Brain—213 Or art thou but
A dagger of the mind, a false creation
Proceeding from the heat-oppressed brain?
Macbeth, Act II. Scene 1. (Macbeth, solus.)

214 Memory, the warder of the brain.
Macbeth, Act I. Scene 7. (Lady Macbeth to her husband.)

215 Brain him with his lady's fan.
King Henry IV., Part I., Act II. Scene 3. (Hotspur, reading a letter.)

216 Shall quips, and sentences, and these paper bullets of the brain, awe a man from the career of his humor?
Much Ado About Nothing, Act II. Scene 3. (Benedick, alone.)

Brains—217 Cudgel thy brains no more about it; for your dull ass will not mend his pace with beating.
Hamlet, Act V. Scene 1. (First Clown to the second Clown.)

Brav'd—218 Brav'd in mine own house with a skein of thread!
Taming of the Shrew, Act IV. Scene 3. (Petruchio to the Tailor.)

Breach—219 It is a custom,
More honor'd in the breach than the observance.
Hamlet, Act I. Scene 4. (Hamlet to Horatio.)

220 Once more unto the breach, dear friends, once more:
Or close the wall up with our English dead!
King Henry V., Act III. Scene 1. (King Henry to his soldiers.)

Bread—221 Gets him to rest, cramm'd with distressful bread.
King Henry V., Act IV. Scene 1. (King Henry, solus.)

Breakfast—222 You may as well say that's a valiant flea that dare eat his breakfast on the lip of a lion.
King Henry V., Act III. Scene 7. (The Duke of Orleans comparing the valor of English soldiers.)

Breeches—223 King Stephen was a worthy peer,
His breeches cost him but a crown,
He held them sixpence all too dear,
With that he called the tailor lown.
Othello, Act II. Scene 3. (Iago sings.)

Breed—224 Rome, thou hast lost the breed of noble bloods.
Julius Cæsar, Act I. Scene 2. (Cassius to Brutus.)

Brevity—225 Brevity is the soul of wit.
Hamlet, Act II. Scene 2. (Polonius to the King and Queen.)

Bricks—226 Sir, he made a chimney in my father's house, and the bricks are alive at this day to testify it.
King Henry VI., Part II., Act IV. Scene 2. (Smith, supporting Cade's claim.)

Brief—227 Brief as the lightning in the collied night.
Midsummer Night's Dream, Act I. Scene 1. (Lysander to Hermia.)

228 *O.* 'Tis brief, my lord,
H. As woman's love.
Hamlet, Act III. Scene 2. (Hamlet and Ophelia at the Play.)

Brooks—229 Such Brooks are welcome to me that o'erflow such liquor.
Merry Wives of Windsor, Act II. Scene 2. (Falstaff's play on the name of Master Brook.)

Brutus—230 Brutus is an honorable man,
So are they all, all honorable men.
Julius Cæsar, Act III. Scene 1. (Mark Antony's oration on Cæsar's death.)

Bubbles—231 The earth hath bubbles, as the water has,
And these are of them.
Macbeth, Act I. Scene 3. (Banquo to Macbeth when the witches vanished.)

Buck—232 A buck of the first head.
Love's Labor's Lost, Act IV. Scene 2. (Sir Nathaniel to Holofernes.)

Buckram—233 Four rogues in buckram let drive at me.
King Henry IV., Part I., Act II. Scene 4. (Falstaff to Prince Henry.)

Build—234 When we mean to build,
We first survey the plot, then draw the model;
And when we see the figure of the house,
Then must we rate the cost of the erection:
Which if we find outweighs ability,
What do we then, but draw anew the model
In fewer offices; or, at least desist
To build at all?
King Henry IV., Part II., Act I. Scene 3. (Lord Bardolph urging Cantron before hazarding a battle.)

235—Like one that draws the model of a house
Beyond his power to build it; who, half through,
Gives o'er, and leaves his part-created cost
A naked subject to the weeping clouds,
And waste for churlish winter's tyranny.
King Henry IV., Part II., Act I. Scene 3. (Lord Bardolph.)

Burglary—236 Flat burglary, as ever was committed.
Much Ado About Nothing, Act IV. Scene 2. (Dogberry, interrupting Watchman's testimony.)

Burn—237 One fire burns out another's burning.
Romeo and Juliet, Act I. Scene 2. (Benvolio to Romeo.)

238 Come, we burn daylight.
Romeo and Juliet, Act I. Scene 4. (Mercutio to Romeo.)

Burnished—239 Mislike me not for my complexion,
The shadow'd livery of the burnish'd sun.
Merchant of Venice, Act II. Scene 1. (Prince of Morocco to Portia.)

Bush—240 Good wine needs no bush.
As You Like It. (Rosalind, in Epilogue.)

Butter—241 'Twas her brother that in pure kindness to his horse butter'd his hay.
King Lear, Act II. Scene 4. (The Fool to Lear.)

Battery—242 Why does he suffer this rude knave now to knock him about the sconce with a dirty shovel, and will not tell him of his action of battery?
Hamlet, Act V. Scene 1. (Hamlet to Horatio.)

Button—243 On fortune's cap we are not the very button.
Hamlet, Act II. Scene 2. (Guildensterm to Hamlet.)

By—244 Let us not burthen our remembrance with
A heaviness that's gone.
The Tempest, Act V. Scene 1. (Prospero to Alonso.)

245 By and by is easily said.
Hamlet, Act III. Scene 2. (Hamlet to his Friends.)

C

Cabin'd—246 But now, I am cabin'd, cribb'd, confin'd, bound in
To saucy doubts and fears.
Macbeth, Act III. Scene 4. (Macbeth to First Murderer.)

Cæsar—247 What tributaries follow him to Rome,
To grace in captive bonds his chariot wheels?
Julius Cæsar, Act I. Scene 1. (Marcellus to Citizens.)

248 How like a deer stricken by many princes,
Dost thou here lie.
Julius Cæsar, Act III. Scene 1. (Mark Antony lamenting over Cæsar.)

249 But yesterday, the word of Cæsar might
Have stood against the world; now lies he there,
And none so poor to do him reverence.
Julius Cæsar, Act III. Scene 2. (Antony to the Citizens.)

Cæsar—250 Not that I lov'd Cæsar less, but that I lov'd Rome more.
Julius Cæsar, Act III. Scene 2. (Brutus to the Citizens.)

251 Put a tongue
In every wound of Cæsar that should move
The stones of Rome to rise and mutiny.
Julius Cæsar, Act III. Scene 2. (Antony to the Citizens.)

252 Imperial Cæsar, dead, and turn'd to clay,
Might stop a hole to keep the wind away;
O, that that earth, which kept the world in awe,
Should patch a wall, to expel the winter's flaw!
Hamlet, Act V. Scene 1. (To Horatio.)

253 As for Cæsar,
Kneel down, kneel down, and wonder.
Antony and Cleopatra, Act III. Scene 2. (Enobarbus to Agrippa.)

Cakes—254 Dost thou think because thou art virtuous,
There shall be no more cakes and ale?
Twelfth Night, Act II. Scene 3. (Sir Toby to the Clown.)

Calf—255 Dost thou now fall over to my foes?
Thou wear a lion's hide! doff it for shame,
And hang a calf's skin on those recreant limbs.
King John, Act III. Scene 1. (Constance to Austria.)

Calumny—256 Be thou as chaste as ice, as pure as snow, thou shalt not escape calumny.
Hamlet, Act III. Scene 1. (Hamlet to Ophelia.)

257 Virtue itself escapes not calumnious strokes.
Ibid. Act I. Scene 3. (Laertes.)

258 Calumny will sear
Virtue itself: these shrugs, these hums, and ha's.
Winter's Tale, Act II. Scene 1. (Leontes to his Lords.)

Candle—259 *P.* How far that little candle throws its beams!
So shines a good deed in a naughty world.
N. When the moon shone we did not see the candle;
So doth the greater glory dim the less.
Merchant of Venice, Act V. Scene 1. (Portia and Nerissa.)

260 Out, out, brief candle!
Macbeth, Act V. Scene 5. (On his wife's death.)

Canker—261 Hath not thy rose a canker, Somerset?
King Henry VI., Part I., Act II. Scene 4. (Plantagenet.)

262 Some to kill cankers in the musk-rose buds.
Midsummer Night's Dream, Act II. Scene 3. (Titania.)

263 She never told her love,
But let concealment, like a worm i' the bud,
Feed on her damask cheek.
Twelfth Night, Act II. Scene 4. (Viola to the Duke.)

264 I had rather be a canker in a hedge than a rose in his grace.
Much Ado About Nothing, Act I. Scene 3. (Don John of his Brother.)

265 In the sweetest bud
The eating canker dwells.
Two Gentlemen of Verona, Act I. Scene 1. (Proteus to Valentine.)

266 And but he's something stain'd
With grief, that's beauty's canker, thou might'st call him
A goodly person.
Tempest, Act I. Scene 2. (Prospero to Miranda.)

267 Now will canker sorrow eat my bud.
King John, Act III. Scene 4. (Constance.)

268 The canker-blooms have full as deep a dye,
As the perfumed tincture of the roses,
Hang on such thorns, and play as wantonly
When summer's breath their masked bud discloses.
Sonnets, liv.

Canker—269 The canker galls the infants of the spring,
Too oft before their buttons be disclos'd.
Hamlet, Act I. Scene 3. (Laertes.)

270 So far from sounding and discovery
As is the bud bit with an envious worm,
Ere he can spread his sweet leaves to the air,
Or dedicate his beauty to the sun.
Romeo and Juliet, Act I. Scene 1. (Montagu to Benvolio.)

271 Loathsome canker lives in sweetest bud.
Sonnets, xxxv.

Cankers—272 The cankers of a calm world and a long peace.
King Henry IV., Part I., Act IV. Scene 2. (Falstaff, alone.)

Cannot—273 I cannot but remember such things were
That were most precious to me.
Macbeth, Act IV. Scene 3. (Macduff, about his wife and children.)

Canopied—274 I know a bank ———
Quite over-canopied with luscious woodbine.
Midsummer Night's Dream, Act II. Scene 2. (Oberon to Puck.)

Cap—275 A very riband in the cap of youth.
Hamlet, Act IV. Scene 7. (The King to Laertes.)

276 *P.* Why, this was moulded on a porringer;
A velvet dish: fie, fie! 'tis lewd and filthy:
Why, 'tis a cockle or a walnut-shell,
A knack, a toy, a trick, a baby's cap:
Away with it! come, let me have a bigger.
K. I'll have no bigger: this doth fit the time,
And gentlewomen wear such caps as these.
Taming of the Shrew, Act IV. Scene 3. (Katharina and Petruchio.)

Captain—277 That in the captain's but a choleric word,
Which in the soldier is flat blasphemy.
Measure for Measure, Act II. Scene 2. (Isabella to Lucio.)

Captain—278 And simple truth miscall'd simplicity,
And captive good attending captain ill.
Sonnets, lxvi.

Carcanet—279 Say, that I lingered with you at your shop,
To see the making of her carcanet,
And that to-morrow you will bring it home.
Comedy of Errors, Act III. Scene 1. (Antipholus of E. to Angelo.)

Care—280 I am sure care's an enemy to life.
Twelfth Night, Act I. Scene 3. (Sir Toby to Maria.)

281 Care keeps his watch in every old man's eye,
And where care lodges, sleep will never lie.
Romeo and Juliet, Act II. Scene 3. (Friar Lawrence.)

Cassius—282 Yond' Cassius has a lean and hungry look:
He thinks too much: such men are dangerous.
Julius Cæsar, Act I. Scene 2. (Cæsar to Antony.)

Cast—283 I have set my life upon a cast,
And I will stand the hazard of the die.
King Richard III., Act V. Scene 4. (King Richard's reply to Catesby's suggestion that he fly.)

Cat—284 Letting 'I dare not' wait upon 'I would,'
Like the poor cat i' the adage.
Macbeth, Act I. Scene 7. (Lady Macbeth spurring her husband.)

Catalogue—285 *Mur.* We are men, my liege.
Mac. Ay, in the catalogue ye go for men.
Macbeth, Act III. Scene 1. (First Murderer and Macbeth.)

Cause—286 Hear me for my cause; and be silent that you may hear.
Julius Cæsar, Act III. Scene 2. (Brutus' address to the Citizens after Cæsar's death.)

Caviare—287 'Twas caviare to the general.
Hamlet, Act II. Scene 2. (The Prince to the Players.)

Ceremony—288 No ceremony that to great ones 'longs.
Measure for Measure, Act II. Scene 2. (Isabella to Angelo.)

Chamber—289 Sitting in my dolphin-chamber, at the round table, by a sea-cole fire.
King Henry IV., Part II., Act II. Scene 1. (Hostess to Falstaff.)

Change—290 The hearts
Of all his people shall revolt from him,
And kiss the lips of unacquainted change.
King John, Act III. Scene 4. (Pandulph to Lewis.)

Chanticleer—291 My lungs began to crow like chanticleer.
As You Like It, Act II. Scene 7. (Jaques.)

Chaos—292 For he being dead, with him is beauty slain,
And beauty dead, black chaos comes again.
Venus and Adonis, Stanza 170.

293 Excellent wretch! perdition catch my soul
But I do love thee! and when I love thee not
Chaos is come again.
Othello, Act III. Scene 3. (Othello's love for his Wife.)

Charity—294 He hath a tear for pity, and a hand
Open as day for melting charity.
King Henry IV., Part II., Act IV. Scene 4. (The King to Clarence, speaking of his son Prince Henry.)

Charmed—295 I bear a charmed life.
Macbeth, Act V. Scene 7. (To Macduff.)

Charter—296 I must have liberty
Withal, as large a charter as the wind,
To blow on whom I please.
As You Like It, Act II. Scene 7. (Jaques to Duke S.)

Chase—297 That excellent grand tyrant of the earth,
Thy womb let loose, to chase us to our graves.
King Richard III., Act IV. Scene 4. (Queen Margaret to the Duchess.)

Cheek—298 But let concealment, like a worm i' the bud,
Feed on her damask cheek.
Twelfth Night, Act II. Scene 4. (Viola to the Duke.)

299 See, how she leans her cheek upon her hand!
O, that I were a glove upon that hand,
That I might touch that cheek!
Romeo and Juliet, Act II. Scene 2. (Romeo, on seeing Juliet at the Window.)

Cherry—300 So we grew together,
Like a double cherry ——
Two lovely berries moulded on one stem:
So with two seeming bodies, but one heart.
Midsummer Night's Dream, Act III. Scene 2. (Helena to Hermia.)

Chewing—301 Pacing through the forest,
Chewing the food of sweet and bitter fancy.
As You Like It, Act IV. Scene 3. (Oliver to Celia.)

Chickens—302 What, all my pretty chickens, and their dam,
At one fell swoop?
Macbeth, Act IV. Scene 3. (Macduff to Malcolm.)

Child—303 Grief fills the room up of my absent child,
Lies in his bed, walks up and down with me,
Puts on his pretty looks, repeats his words.
King John, Act III. Scene 4. (Constance to King Philip.)

304 It is a wise father that knows his own child.
Merchant of Venice, Act II. Scene 2. (Launcelot.)

Children—305 True, I talk of dreams,
Which are the children of an idle brain,
Begot of nothing but vain fantasy.
Romeo and Juliet, Act I. Scene 4. (Mercutio to Romeo.)

306 The pleasure that some fathers feed upon
Is my strict fast,—I mean my children's looks.
Richard II., Act II. Scene 1. (Old Gaunt to Richard.)

Chimes—307 We have heard the chimes at midnight, Master Shallow.

King Henry IV., Part II., Act III. Scene 2. (Falstaff.)

Christians—308 O, father Abraham, what these Christians are,
Whose own hard dealings teaches them suspect
The thoughts of others.

Merchant of Venice, Act I. Scene 3. (Shylock to Antonio and Bassanio.)

Christmas—309 Some say, that ever 'gainst that season comes,
Wherein our Saviour's birth is celebrated,
The bird of dawning singeth all night long,
And then they say no spirit can walk abroad,
So hallow'd and so gracious is the time.

Hamlet, Act I. Scene 1, near the end. (Marcellus to Horatio on the crowing of the cock.)

Chrysolite—310 If heaven would make me such another world
Of one entire and perfect chrysolite,
I'd not have sold her for it.

Othello, Act V. Scene 2. (The Moor's estimation of Desdemona.)

Church-door—311 *R.* Courage, man: the hurt cannot be much.
M. No, 'tis not so deep as a well, nor so wide as a church-door; but 'tis enough.

Romeo and Juliet, Act III. Scene 1. (Romeo and Mercutio.)

Churlish—312 I tell thee, churlish priest,
A minist'ring angel shall my sister be,
When thou liest howling.

Hamlet, Act V. Scene 1. (Laertes to the Priest who refused Ophelia Christian burial.)

Churlish—313 My master is of churlish disposition,
And little recks to find the way to heaven
By doing deeds of hospitality.
As You Like It, Act II. Scene 4. (Corin to Rosalind.)

Circle—314 Glory is like a circle in the water,
Which never ceaseth to enlarge itself,
Till, by broad spreading, it disperse to naught.
King Henry VI., Part I., Act I. Scene 2. (La Pucelle to Charles the Dauphin.)

Circumstance—315 *S.* Nay, that I can deny by a circumstance.
P. It shall go hard, but I'll prove it by another.
Two Gentlemen of Verona, Act I. Scene 1. (Speed and Proteus.)

Civet—316 Give me an ounce of civet,
Good apothecary, to sweeten my imagination.
King Lear, Act IV. Scene 6. (Lear on Adultery.)

Civil—317 Civil dissension is a viperous worm
That gnaws the bowels of the commonwealth.
King Henry VI., Part I., Act III. Scene 1. (The King to his Uncles.)

Cloaks—318 When clouds are seen wise men put on their cloaks.
King Richard III., Act II. Scene 3. (Third Citizen to his Companion.)

Clock—319 The iron tongue of midnight hath told twelve.
Midsummer Night's Dream, Act V. Scene 1. (Theseus.)

Clod—320 This sensible warm motion to become
A kneaded clod.
Measure for Measure, Act III. Scene 1. (Claudio to Isabella.)

Cloud—321 Can such things be,
And overcome us like a summer cloud,
Without our special wonder?
Macbeth, Act III. Scene 4. (Macbeth, after he had seen the Ghost of Banquo.)

Cloud—322 Sometime we see a cloud that's dragonish,
A vapor, sometime like a bear, or lion,
A tower'd citadel, a pendent rock,
A forked mountain, or blue promontory
With trees upon't that nod unto the world,
And mock our eyes with air: thou hast seen these signs;
They are the black vesper's pageants.
Antony and Cleopatra, Act IV. Scene 12. (Antony to Eros.)

Cock-a-Hoop—323 You'll make a mutiny among my guests!
You will set cock-a-hoop! you'll be the man!
Romeo and Juliet, Act I. Scene 5. (Capulet to Tybalt.)
The origin of this phrase is very doubtful. See Knight's Shakespeare.

Cock-Crowing—324 . . . The early village cock
Hath twice done salutation to the morn.
King Richard III., Act V. Scene 3. (Ratcliff to Richard.)

Coil—325 I would that I were low laid in my grave;
I am not worth this coil that's made for me.
King John, Act II. Scene 1. (Arthur to the Queen.)

Coin—326 . . . Coin Heaven's image
In stamps that are forbid.
Measure for Measure, Act II. Scene 4. (Angelo to Isabella.)

327 This is the very coinage of your brain.
Hamlet, Act III. Scene 4. (The Queen to Hamlet.)

Cold—328 The air bites shrewdly.
Hamlet, Act I. Scene 4. (The Prince to Horatio and Marcellus.)

329 A man whose blood
Is very snow-broth.
Measure for Measure, Act I. Scene 5. (Lucio to Isabella.)

Colossus—330 Why, man, he doth bestride the narrow world
Like a Colossus; and we petty men
Walk under his huge legs, and peep about
To find ourselves dishonorable graves.
Julius Cæsar, Act I. Scene 2. (Cassius to Brutus.)

Colors—331 Mocking the air with colors idly spread.
King John, Act V. Scene 1. (The Bastard to the King.)

Combination—332 A combination, and a form, indeed,
Where every god did seem to set his seal
To give the world assurance of a man.
Hamlet, Act III. Scene 4. (The Prince to his Mother.)

Come—333 Come what come may,
Time and the hour runs through the roughest day.
Macbeth, Act I. Scene 3. (Macbeth to Banquo.)

Comfort—334 That comfort comes too late;
'Tis like a pardon after execution;
That gentle physic, given in time, had cur'd me;
But now I am past all comforts here, but prayers.
King Henry VIII., Act IV. Scene 2. (Katherine to Capucius.)

335 He receives comfort like cold porridge.
Tempest, Act II. Scene 1. (Sebastian to Alonzo.)

Common—336 As common as the stairs
That mount the capitol.
Cymbeline, Act I. Scene 7. (Iachimo to Imogen.)

337 Like a barber's chair, that fits all buttocks.
All's Well that Ends Well, Act II. Scene 2. (Clown to the Countess.)

Company—338 It is certain that either wise bearing, or ignorant carriage, is caught as men take diseases, one of another; therefore, let men take heed of their company.
King Henry IV., Part II., Act V. Scene 1. (Falstaff, solus.)

Company—339 Get thee gone;
I see thou art not for my company.
Titus Andronicus, Act III. Scene 2. (Titus to Marcus.)

340 Is all our company here?
Midsummer Night's Dream, Act I. Scene 2. (Quince to Bottom.)

341 Company, villainous company, hath been the spoil of me.
King Henry IV., Part I., Act III. Scene 3. (Falstaff to Bardolph.)

342 I thank you for your company; but, good faith, I had as lief have been myself alone.
As You Like It, Act III. Scene 2. (Jaques to Orlando.)

Comparison—343 To me he seems like diamond to glass.
Pericles, Act II. Scene 3. (Thaisa to Pericles.)

Comparisons—344 One fairer than my love! the all-seeing sun
Ne'er saw her match, since first the world begun.
Romeo and Juliet, Act I. Scene 2. (Romeo to Benvolio.)

345 To seek through the regions of the earth
For one his like, there would be something failing
In him that should compare.
Cymbeline, Act I. Scene 1. (First Gentleman to the other.)

346 Comparisons are odorous.
Much Ado About Nothing, Act III. Scene 5. (Dogberry.)

Compulsion—347 Give you a reason on compulsion! If reasons were as plenty as blackberries, I would give no man a reason upon compulsion.
King Henry IV., Part I., Act II. Scene 4. (Falstaff to Poins and Prince Henry.)

Conclusion—348 But this denoted a foregone conclusion.
Othello, Act III. Scene 3. (The Moor to Iago.)

Confound—349 If ever fearful
To do a thing, when I the issue doubted,
Whereof the execution did cry out
Against the non-performance; 'twas a fear
Which oft infects the wisest.
Winter's Tale, Act I. Scene 2. (Camillo to Leontes.)

Confounds—350 The attempt and not the deed, confounds us.
Macbeth, Act II. Scene 2. (Lady Macbeth.)

Condemn—351 Condemn the fault, and not the actor of it.
Measure for Measure, Act II. Scene 2. (Angelo to Isabella.)

Conduct—352 But by bad courses may be understood,
That their events can never fall out good.
King Richard II., Act II. Scene 1. (York to the King.)

353 Were man
But constant, he were perfect.
Two Gentlemen of Verona, Act V. Scene 4. (Proteus.)

354. When once our grace we have forgot,
Nothing goes right; we would, and we would not.
Measure for Measure, Act IV. Scene 4. (Angelo, repentant.)

Confusion—355 Confusion now hath made his masterpiece!
Most sacrilegious murder hath broke ope
The Lord's anointed temple, and stole thence
The life o' the building.
Macbeth, Act II. Scene 3. (Macduff, after discovering Duncan, to Macbeth and Lenox.)

Congregate—356 And he rails even there where merchants most do congregate.
Merchant of Venice, Act I. Scene 3. (Shylock's malice.)

Conscience—357 Thus conscience does make cowards of us all;
And thus the native hue of resolution
Is sicklied o'er with the pale cast of thought;
And enterprises of great pith and moment,
With this regard, their currents turn awry.
Hamlet, Act III. Scene 1. (His Soliloquy.)

Consent—358 My consent goes not that way.
Merry Wives of Windsor, Act III. Scene 2. (Page to Hostess.)

Consideration—359 What you have said,
I will consider; what you have to say,
I will with patience hear; and find a time
Both meet to hear and answer.
Julius Cæsar, Act I. Scene 2. (Brutus to Cassius.)

Constable—360 Who thinks you the most desartless man to be a constable?
Much Ado about Nothing, Act III. Scene 3. (Dogberry to 1st Watch.)

361 You are thought here to be the most senseless and fit man for the constable of the watch; therefore bear you the lantern.
Much Ado About Nothing, Act III. Scene 3. Dogberry to 2d Watch.)

Constant—362 But I am constant as the northern star,
Of whose true-fixed and resting quality
There is no fellow in the firmament.
Julius Cæsar, Act III. Scene 1. (Cæsar to Cassius, just before his assassination.)

Construe—363 But men may construe things after their fashion.
Clean from the purpose of the things themselves.
Julius Cæsar, Act I. Scene 3. (Cicero to Casca.)

364 O illegitimate construction.
Much Ado About Nothing, Act III. Scene 4. (Margaret to Beatrice.)

Consummation—365 'Tis a consummation
Devoutly to be wish'd.
Hamlet, Act III. Scene 1. (His Soliloquy.)

Contagious—366 And in the morn and liquid dew of youth
Contagious blastments are most imminent.
Hamlet, Act I. Scene 3. (Laertes to Ophelia.)

Convey—367 Convey, the wise it call. Steal! foh! a fico for the phrase.
Merry Wives of Windsor, Act I. Scene 3. (Pistol to Nym.)

Copy—368 You are the cruel'st she alive,
If you will lead these graces to the grave,
And leave the world no copy.
Twelfth Night, Act I. Scene 5. (Viola to Olivia.)

Coral—369 Full fathom five thy father lies;
Of his bones are coral made.
Tempest, Act I. Scene 2. (Ariel sings.)

Coronet—370 This coronet part between you.
King Lear, Act I. Scene 1. (The King to Cornwall and Albany.)

Correspondent—371 I will be correspondent to command,
And do my spiriting gently.
Tempest, Act I. Scene 2. (Ariel to Prospero.)

Cough—372 And coughing drowns the parson's saw.
Love's Labor's Lost, Act V. Scene 2. (A Song at the end of the Act.)

Counterfeit—373 Look here, upon this picture, and on this;
The counterfeit presentment of two brothers.
Hamlet, Act III. Scene 4. (Hamlet, showing the two portraits to his Mother.)

Courage—374 Courage mounteth with occasion.
King John, Act II. Scene 1. (Austria to King Philip.)

375 *M.* If we should fail?
Lady M. We fail!
But screw your courage to the sticking-place,
And we'll not fail.
Macbeth, Act I. Scene 7. (Macbeth and Lady Macbeth.)

Course—376 The course of true love never did run smooth.
Midsummer Night's Dream, Act I. Scene 1. (Lysander to Hermia.)

Court—377 *T.* Wast ever in court, shepherd?
C. No, truly.
T. Then thou art d—d. Thou art in a parlous state, shepherd.
As You Like It, Act III. Scene 2. (Touchstone and Corin.)

Courtesy—378 I am the very pink of courtesy.
Romeo and Juliet, Act II. Scene 4. (Mercutio to Romeo.)

Cousin—379 His master and he are scarce cater-cousins.
Merchant of Venice, Act II. Scene 2. (Gobbo to Launcelot.)

Coventry—380 I'll not march through Coventry with them, that's flat.
King Henry IV., Part I., Act IV. Scene 2. (Falstaff to Bardolph.)

Coward—381 Thou slave, thou wretch, thou coward,
Thou little valiant, great in villainy!
King John, Act III. Scene 1. (Constance to Austria.)

Cowards—382 Cowards die many times before their deaths:
The valiant never taste of death but once.
Of all the wonders that I yet have heard,
It seems to me most strange that men should fear;
Seeing that death, a necessary end,
Will come when it will come.
Julius Cæsar, Act II. Scene 2. (Cæsar to Calpurnia.)

383 A plague of all cowards!
Give me a cup of sack, rogue. Is there no virtue, extant?
You rogue, here's lime in this sack too. There is nothing but roguery to be found in villainous man: yet a coward is worse than a cup of sack with lime in it.
King Henry IV., Part I., Act II. Scene 4. (Falstaff to Prince Henry.)

Cowards—384 I was a coward on instinct.
King Henry IV., Part I., Act II. Scene 4. (Falstaff.)

385 Cowardice
Hath made us by-words to our enemies.
King Henry VI., Part III., Act I. Scene 1. (Warwick to Plantagenet, Duke of York.)

Crack—386 What! will the line stretch out to the crack of doom?
Macbeth, Act IV. Scene 1. (Macbeth, as the Ghosts file before him.)

Creatures—387 That we can call these delicate creatures ours,
And not their appetites.
Othello, Act III. Scene 3. (Othello, solus.)

Creditor—388 But, like a thrifty goddess, she determines
Herself the glory of a creditor
Both thanks and use.
Measure for Measure, Act I. Scene 1. (Duke to Angelo.)

Crimes—389 Tremble thou wretch,
That has within thee undivulged crimes,
Unwhipp'd of justice.
King Lear, Act III. Scene 2. (The King.)

Crispian—390 This day is call'd the feast of Crispian:
He that outlives this day, and comes safe home,
Will stand a tip-toe when this day is nam'd,
And rouse him at the name of Crispian.
King Henry V., Act IV. Scene 3. (King Henry, to Westmoreland.)

Critic—391 I am nothing if not critical.
Othello, Act II. Scene 1. (Iago to Desdemona.)

Cross—392 In those holy fields,
Over whose acres walk'd those blessed feet,
Which, fourteen hundred years ago, were nail'd
For our advantage on the bitter cross.
King Henry IV., Part I., Act I. Scene 1. (Henry, proposing a Crusade to Palestine.)

Crotchet—393 Thou hast some crotchets in thy head now.
Merry Wives of Windsor, Act II. Scene 1. (Mrs. Ford to her Husband.)

Crown—394 Within the hollow crown
That rounds the mortal temples of a king,
Keeps death his court; and there the antick sits,
Scoffing his state, and grinning at his pomp.
King Richard II., Act III. Scene 2. (King Richard to Aumerle.)

Cruel—395 I must be cruel, only to be kind.
Hamlet, Act III. Scene 4. (To his Mother.)

Crying—396 We came crying hither,
Thou know'st the first time that we smell the air
We wawl and cry.
When we are born, we cry, that we are come
To this great stage of fools.
King Lear, Act IV. Scene 6. (The King to Gloster.)

Cuckoo—397 Cuckoo, Cuckoo: O word of fear,
Unpleasing to a married ear!
Love's Labor's Lost, Act V. Scene 2. (A Song at the end of the Act.

398 The finch, the sparrow, and the lark,
The plain-song cuckoo gray,
Whose note full many a man doth mark,
And dares not answer, nay.
Midsummer Night's Dream, Act III. Scene 1. (Bottom, singing.)

Cunning—399 An I thought he had been valiant and so cunning in fence, I'd have seen him damn'd ere I'd have challenged him.
Twelfth Night, Act III. Scene 4. (Sir Andrew to Sir Toby.)

Cupid—400 Love looks not with the eyes, but with the mind,
And therefore is winged Cupid painted blind.
Midsummer Night's Dream, Act I. Scene 1. (Helena, alone, lamenting the loss of Demetrius' love.)

Cur—401 O 'tis a foul thing when a cur cannot keep himself in all companies!
Two Gentlemen of Verona, Act IV. Scene 4. (Launce with his Dog.)

Curiosity—402 I will bespeak our diet,
Whiles you beguile the time and feed your knowledge
With viewing of the town.
Twelfth Night, Act III. Scene 3. (Antonio to Sebastian.)

403 Let us satisfy our eyes
With the memorials, and the things of fame,
That do renown this city.
Twelfth Night, Act III. Scene 3. (Sebastian to Antonio.)

Curled—404 The wealthy curled darlings of our nation.
Othello, Act I. Scene 2. (Brabantio to Othello.)

Curses—405 Curses, not loud, but deep.
Macbeth, Act V. Scene 3. (Macbeth, solus.)

Custom—406 New customs,
Though they be never so ridiculous,
Nay, let them be unmanly, yet are follow'd.
King Henry VIII., Act I. Scene 3. (Sands to the Chamberlain.)

407 But soft! methinks, I scent the morning's air;
Brief let me be: Sleeping within mine orchard,
My custom always in the afternoon.
Hamlet, Act I. Scene 5. (The Ghost to Hamlet.)

408 Custom calls me to 't;—
What custom wills, in all things should we do 't?
Coriolanus, Act II. Scene 3. (Solus.)

409 The breach of custom
Is breach of all.
Cymbeline, Act IV. Scene 2. (Imogen to Guiderius.)

Cut—410 This was the most unkindest cut of all.
Julius Cæsar, Act III. Scene 2. (Antony to the Citizens.)

Cutpurse—411 A cutpurse of the empire and the rule,
That from a shelf the precious diadem stole,
And put it in his pocket.
Hamlet, Act III. Scene 4. (To his Mother.)

Cypher—412 *A.* A most fine figure!
M. To prove you a cipher.
Love's Labor's Lost, Act I. Scene 2. (Armado and Moth.)

D

Daffodils—413 Daffodils,
That come before the swallow dares.
Winters's Tale, Act IV. Scene 3. (Perdita to Florizel.)

Dagger—414 Is this a dagger which I see before me,
The handle toward my hand? Come, let me clutch thee.
Macbeth, Act II. Scene 1. (Macbeth, solus.)

Daggers—415 I will speak daggers to her, but use none.
Hamlet, Act III. Scene 2. (Hamlet at the very witching time of night.)

Daisies—416 When daisies pied, and violets blue,
And lady-smocks all silver-white,
And cuckoo buds of yellow hue,
Do paint the meadows with delight.
Love's Labor's Lost, Act V. Scene 2. (A Song at the end of the Act.)

Dalliance—417 Do not, as some ungracious pastors do,
Show me the steep and thorny way to heaven;
Whilst, like a puff'd and reckless libertine,
Himself the primrose path of dalliance treads.
Hamlet, Act I. Scene 3. (Ophelia's reply to her brother.)

Damnable—418 Thou hast damnable iteration.
King Henry IV., Part I., Act I. Scene 2. (Falstaff to Prince Henry.)

Dance—419 When you do dance, I wish you
A wave o' the sea, that you might ever do
Nothing but that.
Winter's Tale, Act IV. Scene 3. (Florizel to Perdita.)

420 To dance attendance on their lordship's pleasures.
King Henry VIII., Act V. Scene 2. (The King to Butts.)

Dan Cupid—421 This senior-junior, giant-dwarf, Dan Cupid;
Regent of love-rhymes, lord of folded arms,
The anointed sovereign of sighs and groans,
Liege of all loiterers and malcontents.
Love's Labor's Lost, Act III. Scene 1. (Biron's Soliloquy on love.)

Danger—422 Out of this nettle danger we pluck this flower, safety.
King Henry IV., Part I., Act II. Scene 3. (Hotspur, reading a Letter of caution.)

Dangers—423 Upon this hint I spake:
She loved me for the dangers I had passed,
And I loved her that she did pity them.
Othello, Act I. Scene 3. (The Moor's defense before the Senate.)

Daniel—424 A second Daniel, a Daniel, Jew!
Merchant of Venice, Act IV. Scene 1. (Gratiano to Shylock.)

425 A Daniel come to judgment! yea, a Daniel!
O wise young judge, how do I honor thee!
Merchant of Venice, Act IV. Scene 1. (Shylock to Portia.)

Dare—426 Prithee, peace.
I dare do all that may become a man;
Who dares do more, is none.
Macbeth, Act I. Scene 7. (To his Lady.)

Dare—427 What man dare, I dare;
Approach thou like the rugged Russian bear,
The arm'd rhinoceros, or the Hircan tiger,
Take any shape but that, and my firm nerves
Shall never tremble.
Macbeth, Act III. Scene 4. (To the Ghost of Banquo.)

Dared—428 What? am I dar'd and bearded to my face?
King Henry VI., Part I., Act I. Scene 3. (Gloster to Winchester.)

Darest—429 'Darest thou, Cassius, now
Leap in with me into this angry flood,
And swim to yonder point?' Upon the word,
Accoutred as I was, I plunged in
And bade him follow.
Julius Cæsar, Act I. Scene 2. (Cassius to Brutus.)

Daughter—430 Still harping on my daughter.
Hamlet, Act II. Scene 2. (Polonius to himself, in his trial of Hamlet's sanity.)

Daughters—431 I am all the daughters of my father's house.
And all the brothers too.
Twelfth Night, Act II. Scene 4. (Viola to the Duke.)

Daws—432 I will wear my heart upon my sleeve
For daws to peck at; I am not what I am.
Othello, Act I. Scene 1. (Iago to Roderigo before Brabantio's house.)

Day—433 As merry as the day is long.
Much Ado About Nothing, Act II. Scene 1. (Beatrice, telling how she will live in heaven with bachelors.)

Dead—434 Adieu, and take thy praise with thee to heaven!
Thy ignomy sleep with thee in the grave,
But not remember'd in thy epitaph!
King Henry IV., Part I., Act V. Scene 4. (Prince Henry on Hotspur's death.)

Dead—435 *F.* What! is the old king dead?
P. As nail in door.
King Henry IV., Part II., Act V. Scene 3. (Falstaff to Pistol.)

Dear—436 You are my true and honorable wife,
As dear to me as are the ruddy drops,
That visit my sad heart.
Julius Cæsar, Act II. Scene 1. (Brutus to Portia.)

Dearest—437 To throw away the dearest thing he owed
As 'twere a careless trifle.
Macbeth, Act I. Scene 4. (Malcolm to Duncan.)

Death—438 The sense of death is most in apprehension;
And the poor beetle, that we tread upon,
In corporal sufferance finds a pang as great
As when a giant dies.
Measure for Measure, Act III. Scene 1. (Isabella to her brother.)

439 All that lives must die,
Passing through nature to eternity.
Hamlet, Act I. Scene 2. (The Queen to Hamlet.)

440 From the first corse, till he that died to-day,
'This must be so.'
Why should we in our peevish opposition
Take it to heart?
Hamlet, Act I. Scene 2. (The King to Hamlet.)

441 O proud death!
What feast is toward in thine eternal cell,
That thou so many princes, at a shoot,
So bloodily has struck?
Hamlet, Act V. Scene 2. (Fortinbras.)

442 The rest is silence.
Hamlet, Act V. Scene 2. (Hamlet dying.)

Death—443 Death lies on her, like an untimely frost,
Upon the sweetest flower of all the field.
Romeo and Juliet, Act IV. Scene 5. (Capulet, on seeing Juliet apparently dead.)

444 Look down,
And see what death is doing.
Winter's Tale, Act III. Scene 2. (Paulina to Leontes.)

445 His tongue is now a stringless instrument.
King Richard II., Act II. Scene 1. (Northumberland to the King, announcing Gaunt's death.)

446 Death will have his day.
King Richard II., Act III. Scene 2. (The King.)

447 The weariest and most loathed worldly life
That age, ache, penury, and imprisonment
Can lay on nature is a paradise
To what we fear of death.
Measure for Measure, Act III. Scene 1. (Claudio to Isabella.)

448 Done to death by slanderous tongues.
Much Ado About Nothing, Act V. Scene 3. (Claudio, reading.)

Deceit—449 O, that deceit should dwell in such a gorgeous palace!
Romeo and Juliet, Act III. Scene 2. (Juliet, on hearing that Romeo had slain Tybalt.)

Decree—450 It must not be; there is no power in Venice
Can alter a decree established:
'Twill be recorded for a precedent;
And many an error by the same example,
Will rush into the state.
Merchant of Venice, Act IV. Scene 1. (Portia to the Court of Justice.)

Deed—451 From lowest place when virtuous things proceed,
The place is dignified by the doer's deed.
All's Well that Ends Well, Act II. Scene 3. (The King to Bertram.)

452 A bloody deed: almost as bad, good mother,
As kill a king, and marry with his brother.
Hamlet, Act III. Scene 4. (To his Mother.)

453 A little water clears us of this deed.
Macbeth, Act II. Scene 2. (Lady Macbeth to her Husband.)

454 A deed without a name.
Macbeth, Act IV. Scene 1. (Answer of the Witches to Macbeth.)

455 The flighty purpose never is o'ertook,
Unless the deed go with it.
Macbeth, Act IV. Scene 1. (Macbeth, on learning that Macduff had fled to England.)

456 How oft the sight of means to do ill deeds
Makes ill deeds done.
King John, Act IV. Scene 2. (The King to Hubert.)

457 The always-wind-obeying deep.
Comedy of Errors, Act I. Scene 1. (Ægeon to the Duke.)

Deeper—458 Deeper than e'r plummet sounded.
Tempest, Act III. Scene 3. (Alonzo to Gonzalo.)

Deer—459 But mice, and rats, and such small deer,
Have been Tom's food for seven long year.
King Lear, Act III. Scene 4. (Edgar, feigning madness.)

460 Why, let the stricken deer go weep,
The heart ungalled play:
For some must watch, while some must sleep;
So runs the world away.
Hamlet, Act III. Scene 2. (To Horatio when the King has fled from the Play.)

Denmark—461 Something is rotten in the state of Denmark.
Hamlet, Act I. Scene 4. (Marcellus to Horatio.)

Desert—462 Use every man after his desert, and who should 'scape whipping?
Hamlet, Act II. Scene 2. (The Prince to Polonius.)

463 O, your desert speaks loud; and I should wrong it to lock it in the wards of covert bosom.
Measure for Measure, Act V. Scene 1. (The Duke to Angelo.)

Desperate—464 Diseases desperate grown,
By desperate appliance are reliev'd.
Hamlet, Act IV. Scene 3. (The King.)

Destiny—465 Hanging and wiving goes by destiny.
Merchant of Venice, Act II. Scene 9. (Nerissa to Portia.)

Detraction—466 An you had any eye behind you, you might see more detraction at your heels than fortunes before you.
Twelfth Night, Act II. Scene 5. (Fabian, aside, while Malvolio reads.)

Devil—467 Nay then, let the devil wear black, for I'll have a suit of sables.
Hamlet, Act III. Scene 2. (Hamlet to Ophelia.)

468 The devil hath power to assume a pleasing shape.
Hamlet, Act II. Scene 2. (Hamlet, having decided to watch his Uncle at the play.)

469 What, can the devil speak true?
Macbeth, Act I. Scene 3. (Banquo.)

470 Give the devil his due.
King Henry IV., Part I., Act I. Scene 2. (Hal to Poins.)

471 Tell truth and shame the devil.
King Henry IV., Part I., Act III. Scene 1. (Hotspur to Glendower.)

Devil—472 The devil can cite Scripture for his purpose.
Merchant of Venice, Act I. Scene 3. (Antonio to Bassanio.)

Devotion—473 With devotion's visage,
And pious action, we do sugar o'er
The devil himself.
Hamlet, Act III. Scene 1. (Polonius to Ophelia and the King.)

Dew-Drop—474 And like a dew-drop from the lion's mane,
Be shook to airy air.
Troilus and Cressida, Act III. Scene 3. (Patroclus to Achilles.)

Dial—475 He drew a dial from his poke,
And, looking on it with lack-lustre eye,
Says very wisely, 'It is ten o'clock:
Thus we may see,' quoth he, 'how the world wags.'
As You Like It, Act II. Scene 7. (Jaques to Duke S.)

Diana—476 Diana's foresters, gentlemen of the shade, minions of the moon.
King Henry IV., Part I., Act I. Scene 2. (Falstaff to Prince Henry.)

Die—477 To die,—to sleep,—
To sleep! perchance to dream;—ay, there's the rub:
For in that sleep of death what dreams may come,
When we have shuffled off this mortal coil,
Must give us pause.
Hamlet, Act III. Scene 1. (The Soliloquy continued.)

478 To die,—to sleep,—
No more; and, by a sleep, to say we end
The heart-ache, and the thousand natural shocks
That flesh is heir to,—'tis a consummation
Devoutly to be wish'd.
Hamlet, Act III. Scene 1. (His Soliloquy on Life and Death.)

Die—479 Blow, wind! come, wrack!
At least we'll die with harness on our back.
Macbeth, Act V. Scene 5. (On hearing that the Wood was moving towards Dunsinane.)

480 'Tis a vile thing to die, my gracious lord,
When men are unprepar'd, and look not for it.
King Richard III., Act III. Scene 2. (Catesby to Hastings.)

481 Ay, but to die, and go we know not where;
To lie in cold obstruction, and to rot.
Measure for Measure, Act III. Scene 1. (Claudio to Isabella.)

482 He that dies, pays all debts.
The Tempest, Act III. Scene 2. (Stephano.)

Digestion—483 Now, good digestion wait on appetite,
And health on both!
Macbeth, Act III. Scene 4. (To his Lady.)

484 Things sweet to taste, prove in digestion sour.
King Richard II., Act I. Scene 3. (Gaunt to the King.)

485 A good digestion to you all: and, once more,
I shower a welcome on you; welcome all.
King Henry VIII., Act I. Scene 4. (Wolsey.)

486 Unquiet meals make ill digestions.
Comedy of Errors, Act V. Scene 1. (The Abbess to Adriana.)

Discourse—487 It will discourse most excellent music.
Hamlet, Act III. Scene 2. (The Prince to Guildenstern.)

488 He that made us with such large discourse,
Looking before and after, gave us not
That capability and god-like reason
To fust in us unused.
Hamlet, Act IV. Scene 4. (Hamlet, after his interview with Rosencrantz and Guildenstern.)

Discourse—489 She'd come again, and with a greedy ear
Devour up my discourse.
Othello, Act I. Scene 3. (How he won Desdemona.)

490 So sweet and voluble is his discourse.
Love's Labor's Lost, Act II. Scene 1. (Rosaline, describing Biron to the Princess.)

Discretion—491 Let's teach ourselves that honorable stop
Not to outsport discretion.
Othello, Act II. Scene 3. (To Cassio to look to the guard.)

Disease—492 Diseased nature oftentimes breaks forth
In strange eruptions.
King Henry IV., Part I., Act III. Scene 1. (Hotspur to Glendower.)

Dishonor—493 Put on him
What forgeries you please; marry, none so rank
As may dishonor him.
Hamlet, Act II. Scene 1. (Polonius to Reynaldo.)

Displaced—494 You have displac'd the mirth, broke the good meeting,
With most admir'd disorder.
Macbeth, Act III. Scene 4. (Lady Macbeth to her Husband.)

Disposition—495 A truant disposition, good my lord.
Hamlet, Act I. Scene 2. (Horatio to Hamlet.)

496 I know our country disposition well.
Othello, Act III. Scene 3. (Iago to Othello.)

Dispute—497 *Mal.* Dispute it like a man.
Macd. I shall do so;
But I must also feel it as a man.
Macbeth, Act IV. Scene 3. (Malcolm and Macduff.)

Divided—498 I do perceive here a divided duty.
Othello, Act I. Scene 3. (Desdemona before the Senate.)

Divine—499 It is a good divine that follows his own instructions.)

The Merchant of Venice, Act I. Scene 2. (Portia to Nerissa.)

Divinity—500 There's a Divinity that shapes our ends,
Rough-hew them how we will.

Hamlet, Act V. Scene 2. (Hamlet to Horatio.)

501 There's such divinity doth hedge a king,
That treason can but peep to what it would.

Hamlet, Act IV. Scene 5. (The King to Gertrude on Laertes' threats.)

502 There is divinity in odd numbers,
Either in nativity, chance or death.

Merry Wives of Windsor, Act V. Scene 1. (Falstaff to Mrs. Quickly.)

Division—503 That never set a squadron in the field,
Nor the division of a battle knows.

Othello, Act I. Scene 1. (Iago to Roderigo.)

Dog—504 Let Hercules himself do what he may,
The cat will mew, and dog will have his day.

Hamlet, Act V. Scene 1. (The Prince to his Uncle.)

505 I had rather be a dog, and bay the moon.

Julius Cæsar, Act IV. Scene 3. (Brutus to Cassius.)

506 *C.* Not a word?
R. Not one to throw at a dog.

As You Like It, Act I. Scene 3. (Celia and Rosamond.)

Dogs—507 The little dogs and all,
Tray, Blanch, and Sweet-heart, see, they bark at me.

King Lear, Act III. Scene 6. (Lear, with Kent and Edgar.)

Done—508 If it were done when 'tis done, then 'twere well
It were done quickly.

Macbeth, Act I. Scene 7. (Solus.)

Doublet—509 Doublet and hose ought to shew itself courageous to petticoat.
As You Like It, Act II. Scene 4. (Rosalind to Celia.)

Doubt—510 To be once in doubt
Is once to be resolved.
Othello, Act III. Scene 3. (Othello to Iago.)

511 Make me to see't; or, at the least, so prove it,
That the probation bear no hinge, nor loop,
To hang a doubt on: or woe upon thy life!
Othello, Act III. Scene 3. (Othello to Iago.)

512 Doubt thou the stars are fire;
Doubt that the sun doth move;
Doubt truth to be a liar;
But never doubt, I love.
Hamlet, Act II. Scene 2. (Lines sent by Hamlet to Ophelia.)

Doubts—513 O, what damned minutes tells he o'er,
Who dotes yet doubts; suspects, yet fondly loves!
Othello, Act III. Scene 3. (Iago to Othello, warning him against Jealousy.)

514 Our doubts are traitors,
And make us lose the good we oft might win,
By fearing to attempt.
Measure for Measure, Act I. Scene 5. (Lucio to Isabella.)

Dove-cote—515 Boy! false hound!
If you have writ your annals true, 'tis there,
That like an Eagle in a dove-cote, I
Flutter'd your Volscians in Corioli;
Alone, I did it—Boy!
Coriolanus, Act V. Scene 5. (Coriolanus to Aufidius.)

Dream—516 If ever I did dream of such a matter, abhor me.
Othello, Act I. Scene 1. (Iago to Roderigo.)

517 Let fancy still my sense in Lethe steep;
If it be thus to dream still let me sleep.
Twelfth Night, Act IV. Scene 1. (Sebastian.)

Dreams—518 O, I have pass'd a miserable night,
So full of fearful dreams, of ugly sights,
That, as I am a Christian, faithful man,
I would not spend another such a night
Though 'twere to buy a world of happy days.
King Richard III., Act I. Scene 4. (Clarence to Brackenbury.)

Dreamers—519 *M.* Dreamers often lie—
R. In bed, asleep, while they do dream things true.
M. O, then, I see, Queen Mab hath been with you.
Romeo and Juliet, Act I. Scene 4. (Mercutio and Romeo.)

Dress—520 She bears a duke's revenues on her back.
King Henry VI., Part II., Act I. Scene 3. (Queen Margaret to Suffolk.)

521 To bear them
The back is sacrifice to the load.
King Henry VIII., Act I. Scene 2. (Katherine to Wolsey.)

522 O, many
Have broke their backs with laying manors on them
For this great journey.
King Henry VIII., Act I. Scene 1. (Buckingham.)

Drink—523 Potations pottle deep.
Othello, Act II. Scene 3. (Iago's plot against Cassio.)

Drinking—524 Every inordinate cup is unbless'd, and the ingredient is a devil.
Othello, Act II. Scene 3. (Cassio.)

525 Not to-night—I have very poor and unhappy brains for drinking: I could well wish courtesy would invent some other custom of entertainment.
I have drunk but one cup to-night, and—behold what innovation it makes here: I am unfortunate in the infirmity, and dare not task my weakness with any more.
Othello, Act II. Scene 3. (Cassio to Iago.)

Drop—526 Much rain wears the marble.
King Henry VI., Part III., Act III. Scene 2. (Gloster.)

Drowsy—527 When love speaks, the voice of all the gods
Makes heaven drowsy with the harmony.
Love's Labor's Lost, Act IV. Scene 3. (Biron, on love, to the King.)

Dukedom—528 Me, poor man! my library
Was dukedom large enough.
Tempest, Act I. Scene 2. (Prospero to Miranda.)

Dust—529 Mean and mighty, rotting
Together, have one dust.
Cymbeline, Act IV. Scene 2. (Belarius.)

530 Clay and clay differs in dignity,
Whose dust is both alike.
Cymbeline, Act IV. Scene 2. (Imogen to Aviragus.)

531 What is pomp, rule, reign, but earth and dust?
And, live we how we can, yet die we must.
King Henry VI., Part III., Act V. Scene 2. (Warwick.)

Duty—532 Trimm'd in forms and visages of duty.
Othello, Act I. Scene 1. (Iago.)

533 My noble father,
I do perceive here a divided duty;
To you, I am bound for life and education;
My life and education both do learn me
How to respect you; you are the lord of duty.
Othello, Act I. Scene 3. (Desdemona to her Father.)

534 Never anything can be amiss
When simpleness and duty tender it.
Midsummer Night's Dream, Act V. Scene 1. (Theseus.)

E

Ear—535 Give every man thine ear, but few thy voice:
Take each man's censure, but preserve thy judgment.
Hamlet, Act I. Scene 3. (Polonius to Laertes.)

Ear—536 Let them go
To ear the land that hath some hope to grow,
For I have none.
King Richard II., Act III. Scene 2. (The King to Aumerle.)

Early—537 My only love sprung from my only hate!
Too early seen unknown, and known too late!
Romeo and Juliet, Act I. Scene 5. (Juliet to her Nurse.)

Earn—538 I earn that I eat, get that I wear; owe no man hate; envy no man's happiness; glad of other men's good, content with my harm.
As You Like It, Act III. Scene 2. (Corin to Touchstone.)

Ears—539 Thy old groans ring yet in my ancient ears.
Romeo and Juliet, Act II. Scene 3. (Friar Laurence to Romeo.)

540 He that ears my land spares my team, and gives me leave to in the crop.
All's Well that Ends Well, Act I. Scene 3. (Clown to the Countess.)

541 Whose words all ears took captive.
All's Well that Ends Well, Act V. Scene 3. (Lafeu to the King.)

Earth—542 The earth, that's nature's mother, is her tomb.
Romeo and Juliet, Act II. Scene 3. (Friar Laurence.)

543 Earth, sea, and air.
Pericles, Act I. Scene 4. (Cleon.)

544 Lay her i' the earth:
And from her fair and unpolluted flesh
May violets spring!
Hamlet, Act V. Scene 1. (Laertes to the Priest at Ophelia's funeral.)

545 This goodly frame, the earth, seems to me a sterile promontory.
Hamlet, Act II. Scene 2. (The Prince to Guildenstern.)

Earth—546 Thou sure and firm-set earth,
Hear not my steps, which way they walk, for fear
The very stones prate of my whereabout,
And take the present horror from the time,
Which now suits with it.
Macbeth, Act II. Scene 1. (In the Dagger scene.)

547 I'll put a girdle round about the earth
In forty minutes.
Midsummer Night's Dream, Act II. Scene 2. (Puck to Oberon.)

Earthlier—548 Earthlier happy is the rose distill'd,
Than that which, withering on the virgin thorn,
Grows, lives, and dies, in single blessedness.
Midsummer Night's Dream, Act I. Scene 1. (Theseus to Hermia.)

Easy—549 'Tis as easy as lying.
Hamlet, Act III. Scene 2. (Hamlet to Guildenstern.)

Eat—550 He hath eaten me out of house and home.
King Henry IV., Part II., Act II. Scene 1. (Hostess to Chief Justice.)

Eaves-dropper—551 I'll play the eaves-dropper.
King Richard III., Act V. Scene 3. (The King to Ratcliff.)

Ecstasy—552 This is the very ecstasy of love.
Hamlet, Act II. Scene 1. (Polonius' opinion about Hamlet's feelings for Ophelia.)

Elder—553 Let still the woman take
An elder than herself; so wears she to him,
So sways she level in her husband's heart.
Twelfth Night, Act II. Scene 4. (The Duke to Viola.)

Elements—554 His life was gentle, and the elements
So mix'd in him that Nature might stand up
And say to all the world, 'This was a man!'
Julius Cæsar, Act V. Scene 5. (Antony on Brutus.)

Enamel'd—555 He makes sweet music with the enamel'd stones,
Giving a gentle kiss to every sedge
He overtaketh in his pilgrimage.
Two Gentlemen of Verona, Act II. Scene 7. (Julia to Lucetta.)

End—556 Let the end try the man.
King Henry IV., Part II., Act II. Scene 2. (Prince Henry to Poins.)

557 All's well that ends well, still the fine's the crown.
All's Well that Ends Well, Act IV. Scene 4. (Helena to Diana.)

558 The end crowns all;
And that old common arbitrator, Time,
Will one day end it.
Troilus and Cressida, Act IV. Scene 5. (Hector to Ulysses.)

Endured—559 Is most tolerable and not to be endured.
Much Ado About Nothing, Act III. Scene 3. (Dogberry to Verges.)

560 What cannot be eschew'd, must be embraced.
Merry Wives of Windsor, Act V. Scene 5. (Page to Falstaff.)

Enemy—561 O that men should put an enemy in their mouths to steal away their brains.
Othello, Act II. Scene 3. (Cassio to Iago.)

562 A thing devised by the enemy.
King Richard III., Act V. Scene 3. (Richard to Norfolk, after perusing the Note found in his tent.)

Enemies—563 He would not in mine age
Have left me naked to mine enemies.
King Henry VIII, Act III. Scene 2. (Wolsey to Cromwell.)

England—564 O England! model to thy inward greatness
Like little body with a mighty heart,
What might'st thou do, that honor would thee do,
Were all thy children kind and natural?
Chorus to King Henry V., Act II.

565 May he be suffocate,
That dims the honor of this warlike isle!
King Heny VI., Part II., Act I. Scene 1. (York on Suffolk's conduct in relinquishing Anjou and Maine to Naples.)

566 Let us be back'd with God, and with the seas,
Which he hath given for fence impregnable,
And with their helps only defend ourselves;
In them, and in ourselves, our safety lies.
King Henry VI., Part III., Act IV. Scene 1. (Hastings to Clarence.)

567 This England never did, nor never shall,
Lie at the proud foot of a conqueror.
Nought shall make us rue,
If England to itself do rest but true.
King John, Act V. Scene 7. (The Bastard.)

568 England is safe, if true within itself.
King Henry VI., Part III., Act IV. Scene 1. (Hastings to Montague.)

Englishmen—569 A strange fish! were I in England now (as once I was,) and had but this fish painted, not a holiday fool there but would give a piece of silver; there would this monster make a man; any strange beast there makes a man; when they will not give a doit to relieve a lame beggar, they will lay out ten to see a dead Indian.
Tempest, Act II. Scene 2. (Trinculo.)

570 It was always yet the trick of our English nation, if they have a good thing, to make it too common.
King Henry IV., Part II., Act I. Scene 2. (Falstaff to the Chief Justice.)

Englishmen—571 I think by some odd gimmers or device,
Their arms are set like clocks, still to strike on;
Else ne'er could they hold out so as they do.
King Henry VI., Part I., Act I. Scene 2. (Reignier to Alencon.)

Enmity—572 'Tis death to me to be at enmity;
I hate it, and desire all good men's love.
King Richard III., Act II. Scene 1. (When Duke of Gloucester.)

573 I do not know that Englishman alive
With whom my soul is any jot at odds,
More than the infant that is born to-night;
I thank my God for my humility.
King Richard III., Act II. Scene 1. (Richard when Duke of Gloucester.)

Enough—574 Enough to press a royal merchant down.
Merchant of Venice, Act IV. Scene 1. (The Duke of Venice.)

Enskyed—575 I hold you as a thing ensky'd and sainted.
Measure for Measure, Act I. Scene 5. (Lucio to Isabella.)

Enterprise—576 Sick now! droop now! this sickness doth infect
The very life-blood of our enterprise.
King Henry IV., Part I., Act IV. Scene 1. (Hotspur to Worcester.)

Ercles' vein—577 This is Ercles' vein, a tyrant's vein.
Midsummer Night's Dream, Act I. Scene 2. (Bottom to Quince.)

Eruption—578 This bodes some strange eruption to our state.
Hamlet, Act I. Scene 1. (Horatio after first departure of the Ghost.)

Eschewed—579 What cannot be eschew'd, must be embraced.
Merry Wives of Windsor, Act V. Scene 5. (Page to Falstaff.)

Eve—580 A child of our grandmother Eve, a female; or, for thy more sweet understanding, a woman.
Love's Labor's Lost, Act I. Scene 1. (The King, reading.)

Evening—581 How still the evening is,
As hush'd on purpose to grace harmony!
Much Ado About Nothing, Act II. Scene 3. (Claudio.)

Evil—582 Men's evil manners live in brass; their virtues we write in water.
King Henry VIII., Act IV. Scene 2. (Griffith to Queen Katherine.)

583 The evil that men do lives after them;
The good is oft interred with their bones.
Julius Cæsar, Act III. Scene 2. (Antony to the Citizens.)

Excellent—584 O, it is excellent
To have a giant's strength; but it is tyrannous
To use it like a giant.
Measure for Measure, Act II. Scene 2. (Isabella to Angelo.)

Excess—585 To gild refined gold, to paint the lily,
Is wasteful and ridiculous excess.
King John, Act IV. Scene 2. (Salisbury to the King.)

Expectation—586 He hath indeed better bettered expectation.
Much Ado About Nothing, Act I. Scene 1. (Messenger to Leonato.)

587 Oft expectation fails, and most oft there
Where most it promises.
All's Well that Ends Well, Act II. Scene 1. (Helena to the King.)

Experience—588 I had rather have a fool to make me merry, than experience to make me sad.
As You Like It, Act IV. Scene 1. (Rosalind to Jaques.)

Extenuate—589 Speak of me as I am; nothing extenuate,
Nor set down aught in malice. Then must you speak
Of one that loved not wisely, but too well.
Othello, Act V. Scene 2. (The Moor before his death.)

Eye—590 There lies more peril in thine eye
Than twenty of their swords.
Romeo and Juliet, Act II. Scene 2. (To Juliet.)

591 An eye like Mars, to threaten or command.
Hamlet, Act III. Scene 4. (Hamlet to his Mother.)

592 In my mind's eye, Horatio.
Hamlet, Act I. Scene 2. (Hamlet to Horatio.)

593 It adds a precious seeing to the eye;
A lover's eyes will gaze an eagle blind.
Love's Labor's Lost, Act IV. Scene 3. (Biron to the King.)

594 I have a good eye, uncle; I can see a church by daylight.
Much Ado About Nothing, Act II. Scene 1. (Beatrice to Leonato.)

595 Let every eye negotiate for itself,
And trust no agent.
Much Ado About Nothing, Act II. Scene 1. (Claudio.)

596 He drew a dial from his poke,
And looking on it with lack-lustre eye.
As You Like It, Act II. Scene 7. (Jaques to Duke S.)

597 Stabbed with a white wench's black eye.
Romeo and Juliet, Act II. Scene 4. (Mercutio to Benvolio.)

598 Eyes, look your last!
Arms, take your last embrace!
Romeo and Juliet, Act V. Scene 3. (Romeo just before taking the poison.)

F

Face—599 Your face, my thane, is as a book, where men may read strange matters.
Macbeth, Act I. Scene 5. (Lady Macbeth to her husband.)

600 There's no art
To find the mind's construction in the face:
He was a gentlemen on whom I built
An absolute trust.
Macbeth, Act I. Scene 4. (Duncan alluding to Cawdor.)

601 Was ever book containing such vile matter
So fairly bound?
Romeo and Juliet, Act III. Scene 2. (Juliet on hearing that Romeo had killed Tybalt.)

602 A face without a heart.
Hamlet, Act IV. Scene 7. (The King to Laertes.)

603 No more can you distinguish of a man
Than of his outward show; which, God he knows,
Seldom or never jumpeth with the heart.
King Richard III., Act III. Scene 1. (Richard to the Prince of Wales.)

604 O, what a goodly outside falsehood hath!
Merchant of Venice, Act I. Scene 3. (Antonio aside to Bassanio.)

605 It is not night when I do see your face.
Midsummer Night's Dream, Act II. Scene 2. (Helena to Demetrius.)

606 O, what may man within him hide,
Though angel on the outward side.
Measure for Measure, Act III. Scene 2. (The Duke on Angelo.)

Fair—607 Fair is foul, and foul is fair.
Macbeth, Act I. Scene 1. (The Witches, together.)

608 Is she not passing fair?
Two Gentlemen of Verona, Act IV. Scene 4. (Silvia to Julia.)

Faint—609 So play the foolish throngs with one that swoons,
Come all to help him, and stop the air
By which he should revive.
Measure for Measure, Act II. Scene 4. (Angelo before his interview with Isabella.)

Faith—610 Ever note, Lucilius,
When love begins to sicken and decay,
It useth an enforced ceremony.
Julius Cæsar, Act IV. Scene 2. (Brutus to Lucilius.)

611 There are no tricks in plain and simple faith.
Julius Cæsar, Act IV. Scene 2. (Brutus to Lucilius.)

612 There is no more faith in thee than in a stewed prune.
King Henry IV., Part I., Act III. Scene 3. (Falstaff to the Hostess.)

Falcon—613 A falcon, tow'ring in her pride of place,
Was by a mousing owl hawked at and killed.
Macbeth, Act II. Scene 4. (Old Man to Rosse.)

Fall—614 What a falling off was there!
Hamlet, Act I. Scene 5. (The Ghost to Hamlet on his mother's marriage.)

615 O, what a fall was there, my countrymen!
Julius Cæsar, Act III. Scene 2. (Antony to the Citizens.)

Falls—616 And when he falls, he falls like Lucifer,
Never to hope again.
King Henry VIII., Act III. Scene 2. (Wolsey's Farewell to his greatness.)

False—617 As for you,
Say what you can, my false o'erweighs your true.
Measure for Measure, Act II. Scene 4. (Angelo to Isabella.)

Falsehood—618 O, what a goodly outside falsehood hath!
Merchant of Venice, Act I. Scene 3. (Antonio aside to Bassanio.)

Fame—619 He lives in fame that died in virtue's cause.
Titus Andronicus, Act I. Scene 2. (Lucius.)

Fan—620 If I were now by this rascal, I could brain him with his lady's fan.
King Henry IV., Part I., Act II. Scene 3. (Hotspur, reading a letter.)

Fancies—621 Not so sick, my lord,
As she is troubled with thick-coming fancies,
That keep her from her rest.
Macbeth, Act V. Scene 3. (The Doctor to Macbeth.)

Fancy—622 Tell me where is fancy bred,
Or in the heart or in the head?
How begot, how nourished?
Merchant of Venice, Act III. Scene 2. (A Song.)

623 An old hat, and the humor of forty fancies pricked in't for a feather.
Taming of the Shrew, Act III. Scene 2. (Biondella's description of Petruchio's lackey.)

624 In maiden meditation, fancy free.
Midsummer Night's Dream, Act II. Scene 2. (Oberon to Puck.)

625 Pacing through the forest, chewing the food of sweet and bitter fancy.
As You Like It, Act IV. Scene 3. (Oliver to Celia.)

Fancy's Course—626 All impediments in fancy's course
Are motives of more fancy.
All's Well that Ends Well, Act V. Scene 3. (Bertram to the King.)

Fardels—627 Who would fardels bear,
To grunt and sweat under a weary life;
But that the dread of something after death,
The undiscovered country, from whose bourn
No traveler returns, puzzles the will;
And makes us rather bear those ills we have,
Than fly to others that we know not of?
Hamlet, Act III. Scene 1. (Soliloquy.)

Farewell—628 Farewell the tranquil mind! farewell content!
Farewell the plumed troops, and the big wars
That make ambition virtue.
Othello, Act III. Scene 3. (To Iago.)

629 O, farewell!
Farewell the neighing steed, and the shrill trump,
The spirit-stirring drum, the ear-piercing fife,
The royal banner; and all quality,
Pride, pomp, and circumstance of glorious war!
Farewell! Othello's occupation's gone!
Othello, Act III. Scene 3. (To Iago.)

630 Give me your hand first: fare you well.
Julius Cæsar, Act V. Scene 5. (Strato to Brutus.)

631 If we do meet again, why we shall smile;
If not, why then this parting was well made.
Julius Cæsar, Act V. Scene 5. (Brutus to Cassius.)

Farewell—632 *G.* Farewell at once; for once, for all, and ever.
B. Well, we may meet again.
King Richard II., Act II. Scene 2. (Green and Bushy.)

633 Farewell, a long farewell, to all my greatness!
This is the state of man: to-day he puts forth
The tender leaves of hope, to-morrow blossoms,
And bears his blushing honors thick upon him:
The third day comes a frost, a killing frost;
And when he thinks, good easy man, full surely
His greatness is a-ripening—nips his root,
And then he falls, as I do.
King Henry VIII., Act III. Scene 2. (Wolsey, solus.)

Fast Bind—634 Fast bind, fast find;
A proverb never stale in thrifty mind.
Merchant of Venice, Act II. Scene 5. (Shylock.)

Fasting—635 But, mistress, know yourself; down on your knees,
And thank Heaven, fasting, for a good man's love.
As You Like It, Act III. Scene 5. (Rosalind to Phebe.)

Fat—636 And duller shouldst thou be than the fat weed
That rots itself in ease on Lethe wharf.
Hamlet, Act I. Scene 5. (The Ghost to Hamlet.)

Fatal—637 It was the owl that shriek'd, the fatal bellman
Which gives the stern'st good-night.
Macbeth, Act II. Scene 2. (Lady Macbeth while her husband is absent murdering Duncan.)

Father—638 It is a wise father that knows his own child.
Merchant of Venice, Act II. Scene 2. (Launcelot.)

639 *V.* Art thou his father?
P. Ay, sir; so his mother says, if I may believe her.
Taming of the Shrew, Act V. Scene 1. (Vincentio and Pedant.)

640 No more like my father
Than I to Hercules.
Hamlet, Act I. Scene 2. (The same Soliloquy.)

641 Old father antic the law.
King Henry IV., Part I., Act I. Scene 2. (Falstaff to Prince Henry.)

642 My father,—methinks, I see my father.
Hamlet, Act I. Scene 2. (To Horatio.)

Fathom—643 Full fathom five thy father lies;
Of his bones are coral made;
Those are pearls that were his eyes.
Tempest, Act I. Scene 2. (Ariel sings.)

Fault—644 Every one fault seeming monstrous, till his fellow-fault came to match it.
As You Like It, Act III. Scene 2. (Rosalind to Orlando.)

Faults—645 Breathe his faults so quaintly,
That they may seem the taints of liberty:
The flash and outbreak of a fiery mind.
Hamlet, Act II. Scene 1. (Polonius to Reynaldo.)

646 Excusing of a fault
Doth make the fault worse by the excuse.
King John, Act IV. Scene 2. (Pembroke to Salisbury.)

647 O that you could turn your eyes towards the napes of your necks, and make but an interior survey of your good selves.
Coriolanus, Act II. Scene 1. (Menenius to Brutus.)

648 You shall find there
A man who is the abstract of all faults,
That all men follow.
Antony and Cleopatra, Act I. Scene 4. (Cæsar to Lepidus.)

649 Best men are moulded out of faults.
Measure for Measure, Act V. Scene 1. (Mariana to Isabella.)

650 O, what a world of vile ill-favor'd faults,
Looks handsome in three hundred pounds a-year!
Merry Wives of Windsor, Act III. Scene 4. (Anne Page, aside.)

Fear—651 Hang those that talk of fear.
Macbeth, Act V. Scene 3. (To Seyton.)

Fears—652 When our actions do not,
Our fears do make us traitors.
Macbeth, Act IV. Scene 2. (Lady Macduff about the flight of her husband.)

Feast—653 The latter end of a fray, and the beginning of a feast,
Fits a dull fighter and a keen guest.
King Henry IV., Part I., Act IV. Scene 2. (Falstaff.)

654 They have been at a great feast of languages, and stolen the scraps.
Love's Labor's Lost, Act V. Scene 1. (Moth to Costard.)

Feasting—655 This vault a feasting presence full of light.
Romeo and Juliet, Act V. Scene 3. (Romeo after killing Paris.)

Feeble—656 Let that suffice, most forcible Feeble.
King Henry IV., Part II., Act III. Scene 2. (Falstaff to Feeble.)

Fellow—657 A fellow almost damn'd in a fair wife,
That never set a squadron in the field,
Nor the division of a battle knows
More than a spinster.
Othello, Act I. Scene 1. (Iago to Roderigo.)

Fellow—658 If he be not fellow with the best king, thou shalt find the best king of good fellows.
King Henry V., Act V. Scene 2. (King Henry, of himself, wooing Katharine.)

659 A fellow that hath had losses; and one that hath two gowns, and everything handsome about him.
Much Ado About Nothing, Act IV. Scene 2. (Dogberry, about himself.)

Fence—660 Plague on't; an I thought he had been valiant, and so cunning in fence, I'd have seen him damned ere I'd have challenged him.
Twelfth Night, Act III. Scene 4. (Sir Andrew Aguecheek.)

Fie—661 Fie, foh, and fum,
I smell the blood of a British man.
King Lear, Act III. Scene 4. (Edgar, feigning madness.)

Fields—662 In those holy fields
Over whose acres walked those blessed feet,
Which fourteen hundred years ago were nailed,
For our advantage, on the bitter cross.
King Henry IV., Part I., Act I. Scene 1. (The King to Westmoreland.)

Fiend—663 I pall in resolution; and begin to doubt the equivocation of the fiend.
Macbeth, Act V. Scene 5. (To himself.)

Fife—664 And when you hear the drum,
And the vile squealing of the wry-neck'd fife.
Merchant of Venice, Act II. Scene 5. (Shylock to Jessica.)

Fight—665 I'll fight till from my bones my flesh be hack'd.
Macbeth, Act V. Scene 3. (To Seyton.)

Figure—666 *A.* A most fine figure!
M. To prove you a cipher.
Love's Labor's Lost, Act I. Scene 2. (Armado and Moth.)

Finger—667 No man's pie is freed
From his ambitious finger.
King Henry VIII., Act I. Scene 1. (Buckingham.)

668 In faith I'll break thy little finger, Harry,
An if thou wilt not tell me all things true.
(King Henry IV., Part I., Act II. Scene 3. (Lady Percy to Hotspur.)

Fire—669 A spark neglected makes a mighty fire.
King Henry VI., Part III., Act IV. Scene 8. (Clifford to Warwick.)

670 And where two raging fires meet together,
They do consume the thing that feeds their fury.
Taming of the Shrew, Act II. Scene 1. (Petruchio to his Father-in-law.)

671 Fire that's closest kept burns most of all.
Two Gentlemen of Verona, Act I. Scene 2. (Lucetta.)

Firmament—672 This brave o'erhanging firmament, this majestical roof fretted with golden fire.
Hamlet, Act II. Scene 2. (Hamlet to Rosencrantz and Guildenstern.)

Firstlings—673 The very firstlings of my heart shall be
The firstlings of my hand.
Macbeth, Act IV. Scene 1. (Meditating the surprise of Macduff's Castle, and the destruction of his line.)

Fit—674 Then comes my fit again.
Macbeth, Act III. Scene 4. (On the escape of Fleance.)

675 *C.* Will your answer serve fit to all questions?
Cl. As fit as ten groats is for the hand of an attorney.
All's Well that Ends Well, Act II. Scene 2. (Countess and Clown.)

Flashes—676 Where be your gibes now? your gambols? your songs? your flashes of merriment, that were wont to set the table on a roar?
Hamlet, Act V. Scene 1. (Hamlet addressing Yorick's skull.)

Flattery—677 O, that men's ears should be
To counsel deaf, but not to flattery!
Timon of Athens, Act I. Scene 2, last lines. (Apemantus —a Churlish Philosopher—to Timon of Athens.)

Flatterers—678 But, when I tell him he hates flatterers,
He says he does; being then most flattered.
Julius Cæsar, Act II. Scene 1. (Decius to the Conspirators.)

Flesh—679 O, flesh, flesh, how art thou fishified!
Romeo and Juliet, Act II. Scene 4. (Mercutio.)

680 O, that this too too solid flesh would melt,
Thaw, and resolve itself into a dew!
Hamlet, Act I. Scene 2. (Soliloquy on the unprofitableness of the world, the recent marriage of his mother, and the comparison between his uncle and his father.)

681 Infusing him with self and vain conceit,
As if this flesh, which walls about our life,
Were brass impregnable,—and humored thus,
Comes at the last, and with a little pin
Bores through his castle walls and—farewell King!
King Richard II., Act III. Scene 2. (To his Nobles.)

Flint—682 O, Cassius, you are yoked to a lamb
That carries anger as the flint bears fire;
Who, much enforced, shows a hasty spark,
And straight is cold again.
Julius Cæsar, Act IV. Scene 3. (Brutus to Cassius.)

683 The fire i' the flint
Shows not till it be struck.
Timon of Athens, Act I. Scene 1. (Poet.)

Flower—684 Maidens call it love-in-idleness—
Fetch me that flower.
Midsummer Night's Dream, Act II. Scene 2. (Oberon.)

Flowers—685 Within the infant rind of this small flower,
Poison hath residence and medicine power:
For this, being smelt, with that part cheers each part;
Being tasted, slays all senses with the heart.
Romeo and Juliet, Act II. Scene 3. (Friar Laurence.)

Foggy—686 Like foggy south, puffing with wind and rain.
As You Like It, Act III. Scene 5. (Rosalind to Phebe.)

Folly—687 And must I ravel out
My weav'd up follies?
King Richard II., Act IV. Scene 1. (The King to Northumberland.)

Food—688 Food for powder, food for powder.
King Henry IV., Part I., Act IV. Scene 2. (Falstaff.)

Fool—689 A fool, a fool! I met a fool i' the forest,
A motley fool; a miserable world;
As I do live by food, I met a fool;
Who laid him down and bask'd him in the sun,
And rail'd on lady Fortune in good terms,
In good set terms,—and yet a motley fool.—
Motley's the only wear.
As You Like It, Act II. Scene 7. (Jaques.)

Fool—690 Why should I play the Roman fool, and die
On mine own sword?
Macbeth, Act V. Scene 7. (Before his combat with Macduff.)

691 The fool doth think he is wise, but the wise man knows himself to be a fool.
As You Like It, Act V. Scene 1. (Touchstone.)

Foolery—692 The little foolery that wise men have makes a great show.
As You Like It, Act I. Scene 2. (Celia to Touchstone.)

Fools—693 The world is grown so bad
That wrens may prey where eagles dare not perch.
King Richard III., Act I. Scene 3. (Gloster to Queen Elizabeth.)

Foot—694 And ye that on the sands with printless foot
Do chase the ebbing Neptune.
Tempest, Act V. Scene 1. (Prospero, alone.)

695 Dance on the sands, and yet no footing seen.
Venus and Adonis, Stanza 25.

696 The grass stoops not, she treads on it so light.
Venus and Adonis, Stanza 172.

697 Come on, my lords, the better foot before.
Titus Andronicus, Act II. Scene 4. (Aaron with Quintus and Martius.)

698 So light a foot
Will ne'er wear out the everlasting flint.
Romeo and Juliet, Act II. Scene 6. (The Friar as Juliet enters.)

699 Nay, but make haste: the better foot before.
King John, Act IV. Scene 2. (The King.)

Forbear—700 Forbear to judge; for we are sinners all.
King Henry VI., Part II., Act III. Scene 3. (The King to Warwick.)

Fordoes—701 This is the night,
That either makes me or fordoes me quite.
Othello, Act V. Scene 1. (Iago.)

Forehead—702 With foreheads villainous low.
Tempest, Act IV. Scene 1. (Caliban.)

Foremost—703 Shall one of us,
That struck the foremost man of all this world.
Julius Cæsar, Act IV. Scene 3. (Brutus to Cassius.)

Forget—704 Steep my senses in forgetfulness.
King Henry IV., Part II., Act III. Scene 1. (The King.)

705 New-made honor doth forget men's names:
'Tis too respective, and too sociable.
King John, Act I. Scene 1. (The Bastard.)

706 We like not this; thou dost forget thyself.
King John, Act III. Scene 1. (The King to the Bastard.)

707 Men are men; the best sometimes forget.
Othello, Act II. Scene 3. (Iago to Othello.)

Forget—708 Have you forgot all sense of place and duty?
Othello, Act II. Scene 3. (Iago rebuking the Lieutenant and Sir Montano for the brawl.)

709 I am glad to see you well,
Horatio—or I do forget myself.
Hamlet, Act I. Scene 2. (Hamlet.)

Forgiveness—710 As you from crimes would pardon'd be,
Let your indulgence set me free.
The Tempest. (Prospero—the Epilogue.)

Forked—711 Like a man made after supper of a cheese-paring: when he was naked, he was, for all the world, like a forked radish, with a head fantastically carved upon it.
King Henry IV., Part II., Act III. Scene 2. (Falstaff's recollections of Shallow.)

Fortune—712 When fortune means to men most good,
She looks upon them with a threat'ning eye.
King John, Act III. Scene 4. (Pandulph to Lewis.)

713 Fortune is merry,
And in this mood will give us any thing.
Julius Cæsar, Act III. Scene 2. (Antony.)

714 I another,
So weary with disasters, tugg'd with fortune,
That I would set my life on any chance
To mend it, or be rid on't.
Macbeth, Act III. Scene 1. (First Murderer.)

715 A man that fortune's buffets and rewards
Has ta'en with equal thanks.
Hamlet, Act III. Scene 2. (The Prince to Horatio before the King and Queen came to the play.)

716 A most poor man, made tame to fortune's blows.
King Lear, Act IV. Scene 6. (Edgar.)

717 All other doubts by time let them be clear'd,
Fortune brings in some boats that are not steer'd.
Cymbeline, Act IV. Scene 3. (Pisanio.)

718 *R.* Her benefits are mightily misplaced; and the bountiful blind woman doth most mistake in her gifts to women.
C. 'Tis true; for those that she makes fair, she scarce makes honest; and those that she makes honest she makes very ill-favor'dly.
As You Like It, Act I. Scene 2. (Rosalind and Celia.)

719 And rail'd on lady Fortune in good terms,
In good set terms.
As You Like It, Act II. Scene 7. (Jaques.)

720 I am a man whom fortune hath cruelly scratched.
All's Well that Ends Well, Act V. Scene 2. (Parolles to Lafeu.)

Fortune—721 To be a well-favored man is the gift of fortune; but to write and read comes by nature.
Much Ado About Nothing, Act III. Scene 3. (Dogberry to second Watchman.)

Fortunes—722 My pride fell with my fortunes.
As You Like It, Act I. Scene 2. (Rosalind to Celia.)

Fountain—723 A woman moved is like a fountain troubled,
Muddy, ill-seeming, thick, bereft of beauty.
Taming of the Shrew, Act V. Scene 2. (Katharina on the duty of Women to their Husbands.)

Fox—724 The fox barks not when he would steal the lamb.
King Henry VI., Part II., Act III. Scene 1. (Suffolk to Cardinal Beaufort.)

Frailty—725 Frailty, thy name is woman!
Hamlet, Act I. Scene 2. (The Prince on his mother's early marriage to his uncle.)

Framed—726 Framed to make women false.
Othello, Act I. Scene 3. (Iago's opinion of Cassius.)

Frenzy—727 The poet's eye in a fine frenzy rolling,
Doth glance from heaven to earth, from earth to heaven;
And, as imagination bodies forth
The forms of things unknown, the poet's pen
Turns them to shapes, and gives to airy nothing
A local habitation and a name.
Midsummer Night's Dream, Act V. Scene 1. (Theseus.)

Friend—728 Thou dost conspire against thy friend, Iago,
If thou but think'st him wrong'd, and mak'st his ear
A stranger to thy thoughts.
Othello, Act III. Scene 3. (The Moor.)

729 A friend should bear his friend's infirmities.
Julius Cæsar, Act IV. Scene 3. (Cassius to Brutus.)

730 What need we have any friends, if we should ne'er have need of them?
Timon of Athens, Act I. Scene 2. (Timon.)

Friend—731 I am not of that feather, to shake off
My friend when he most needs me. I do know him,
A gentleman that well deserves a help,
Which he shall have: I'll pay the debt and free him.
Timon of Athens, Act I. Scene 1. (Timon to the servant of Ventidius.)

732 To buy his favor I extend this friendship:
If he will take it, so; if not, adieu;
And, for my love I pray you wrong me not.
Merchant of Venice, Act I. Scene 3. (Shylock to Antonio.)

733 Keep thy friend under thy own life's key.
All's Well that Ends Well, Act I. Scene 1. (The Countess to Bertram.)

734 Friendship is constant in all other things
Save in the office and affairs of love.
Much Ado About Nothing, Act II. Scene 1. (Claudio.)

Friends—735 Be—Be thou familiar, but by no means vulgar.
The friends thou hast, and their adoption tried,
Grapple them to thy soul with hoops of steel.
Hamlet, Act I. Scene 3. (Polonius to Laertes.)

Fruit—736 Fruits that blossom first will first be ripe.
Othello, Act II. Scene 3. (Iago to Roderigo.)

737 To taste the fruit of yon celestial tree,
Or die in the adventure.
Pericles, Act I. Scene 1. (Pericles, his passion for the daughter of Antrochus.)

738 The ripest fruit first falls.
King Richard II., Act II. Scene 1. (The King on hearing of Gaunt's death.)

Funerals—739 Thrift, thrift, Horatio! the funeral-baked meats
Did coldly furnish forth the marriage tables.
Hamlet, Act I. Scene 2. (The Prince.)

Fury—740 Full of sound and fury,
Signifying nothing.
Macbeth, Act V. Scene 5. (On his Wife's death.)

G

Gall—741 Let there be gall enough in thy ink; though thou write with a goose-pen no matter.
Twelfth Night, Act III. Scene 2. (Sir Toby to Sir Andrew.)

Galled—742 Let the galled jade wince; our withers are unwrung.
Hamlet, Act III. Scene 2. (Hamlet to his Uncle, who begins to feel the offense of the play.)

Garter—743 And the three party is, lastly and finally, mine host of the Garter.
Merry Wives of Windsor, Act I. Scene 1. (Sir Hugh Evans, naming the Umpires.)

Gazette—744 Let it be booked with the rest of this day's deeds, or, I swear, I will have it in a particular ballad else, with mine own picture on the top of it.
King Henry IV., Part II., Act IV. Scene 3. (Falstaff to Prince John on having taken Colevile prisoner.)

Gentleman—745 The Prince of Darkness.
King Lear, Act III. Scene 4. (Edgar and Gloster.)

Ghost—746 There needs no ghost, my lord, come from the grave
To tell us this.
Hamlet, Act I. Scene 5. (Horatio to Hamlet.)

747 Vex not his ghost: O, let him pass! he hates him
That would upon the rack of this rough world
Stretch him out longer.
King Lear, Act V. Scene 3. (Kent as Lear dies.)

Giant—748 It is excellent to have a giant's strength;
But it is tyrannous to use it like a giant.
Measure for Measure, Act II. Scene 2. (Isabella to Angelo.)

Gifts—749 *H.* I never gave you aught.
O. My honor'd lord, I know right well you did;
And, with them, words of so sweet breath compos'd
As made the things more rich: their perfume lost,
Take these again; for, to the noble mind,
Rich gifts wax poor when givers prove unkind.
Hamlet, Act III. Scene 1. (Hamlet and Ophelia.)

750 *S.* I know the young gentlewoman; she has good gifts.
E. Seven hundred pounds, and possibilities, is good gifts.
Merry Wives of Windsor, Act I. Scene 1. (Shallow and Evans.)

Girdle—751 I'll put a girdle round about the earth
In forty minutes.
Midsummer Night's Dream, Act II. Scene 2. (Puck to Oberon.)

Give—752 Give me to drink mandragora.
That I might sleep out this great gap of time
My Antony is away.
Antony and Cleopatra, Act I. Scene 5. (Cleopatra to her maid, Charmian.)

753 Give me that man
That is not passion's slave, and I will wear him
In my heart's core, ay, in my heart of hearts,
As I do thee.
Hamlet, Act III. Scene 2. (To Horatio before the play begins.)

754 Give it an understanding, but no tongue.
Hamlet, Act I. Scene 2. (Hamlet enjoining secrecy on his companions.)

755 Give sorrow words; the grief that does not speak
Whispers the o'erfraught heart, and bids it break.
Macbeth, Act IV. Scene 3. (Malcolm to Macduff.)

Glad—756 I am very glad of it: I'll plague him,
I'll torture him; I am glad of it.
Merchant of Venice, Act III. Scene 4. (Shylock to Tubal.)

Glass—757 He was, indeed, the glass
Wherein the noble youth did dress themselves.
King Henry IV., Part II., Act II. Scene 3. (Lady Percy, speaking of Percy.)

Glory—758 Glory grows guilty of detested crimes.
Love's Labor's Lost, Act IV. Scene 1. (Princess to a Forester.)

Gloves—759 Gloves as sweet as damask roses.
Winter's Tale, Act IV. Scene 3. (Song by Autolycus.)

Glow-worm—760 The glow-worm shows the matin to be near
And 'gins to pale his ineffectual fire.
Hamlet, Act I. Scene 5. (The Ghost to Hamlet.)

Go—761 Go on, I'll follow thee.
Hamlet, Act I. Scene 4. (To the Ghost.)

762 *Lady M.* At once, good-night :—
Stand not upon the order of your going,
But go at once.
Guests. Good-night, and better health.
Macbeth, Act III. Scene 4. (Lady Macbeth to the Guests.)

763 Master, go on; and I will follow thee,
To the last gasp, with truth and loyalty.
As You Like It, Act II. Scene 3. (Adam to Orlando.)

764 He must needs go that the devil drives.
All's Well that Ends Well, Act I. Scene 3. (Clown to the Countess.)

God—765 That foul defacer of God's handiwork.
King Richard III., Act IV. Scene 4. (Queen Margaret to Richard's mother)

God—766 Doth this man serve God?
Love's Labor's Lost, Act V. Scene 2. (Princess to Biron.)

767 God and Saint George! Saint George and victory!
King Henry VI., Part I., Act IV. Scenes 2 and 6. (Talbot.)

768 God save the mark!
King Henry IV., Part I., Act I. Scene 3. (Hotspur ridiculing the Courtier.)

769 No man cried God save him!
King Richard II., Act V. Scene 2. (York to his Duchess, about the King.)

770 The god of my idolatry.
Romeo and Juliet, Act II. Scene 2. (Juliet to Romeo.)

Gold—771 'Tis gold which buys admittance;—and 'tis gold
Which makes the true man kill'd, and saves the thief;
Nay, sometimes hangs both thief and true man;
What can it not do, and undo?
Cymbeline, Act II. Scene 3. (Cloten bribing Imogen's attendant.)

772 How quickly nature falls into revolt
When gold becomes her object!
King Henry IV., Part II., Act IV. Scene 4. (The King, on his son Prince Henry having removed the crown.)

773 To gild refined gold, to paint the lily,
To throw a perfume on the violet,
To smooth the ice, or add another hue
Unto the rainbow, or with taper-light
To seek the beauteous eye of heaven to garnish,
Is wasteful and ridiculous excess.
King John, Act IV. Scene 2. (Salisbury to the King on his being crowned a second time.)

774 All that glisters is not gold.
Merchant of Venice, Act II. Scene 7. (The skull in one of Portia's caskets.)

Good—775 O, mickle is the powerful grace that lies
In herbs, plants, stones, and their true qualities;
For nought so vile that on the earth doth live,
But to the earth some special good doth give.
Romeo and Juliet, Act II. Scene 3. (Friar Laurence at his cell door with a basket.)

776 Good-morrow to you both.
King Lear, Act II. Scene 4. (Lear to Cornwall and Regan.)

777 When fortune means to men most good,
She looks upon them with a threat'ning eye.
King John, Act III. Scene 4. (Pandulph to Lewis.)

778 There is some soul of goodness in things evil,
Would men observingly distil it out.
Henry V., Act IV. Scene 1. (The King to Gloster.)

779 Are you good men and true?
Much Ado About Nothing, Act III. Scene 1. (Dogberry to his Men.)

Goodness—780 Virtue is bold, and goodness never fearful.
Measure for Measure, Act III. Scene 1. (The Duke to Isabella.)

Gory—781 Thou canst not say I did it: never shake
Thy gory locks at me.
Macbeth, Act III. Scene 4. (Macbeth to the Ghost of Banquo, which has taken his place at the Banquet.)

Gossip—782 A long-tongued, babbling gossip!
Titus Andronicus, Act IV. Scene 2. (Aaron to Demetrius.)

Gown—783 I tell thee, I, that thou hast marr'd her gown.
Taming of the Shrew, Act IV. Scene 3. (Petruchio to the Haberdasher.)

Grace—784 See where she comes, apparel'd like the spring
Graces her subjects.
Pericles, Act I. Scene 1. (Pericles on seeing the daughter of Antiochus.)

Grace—785 The lustre in your eye, heaven in your cheek,
Pleads your fair usage.
Troilus and Cressida, Act IV. Scene 4. (Diomedes to Cressida.)

786 There's a language in her eye, her cheeks, her lip,
Nay, her foot speaks.
Troilus and Cressida, Act IV. Scene 5. (Ulysses to Nestor on the grace of Cressida.)

787 As prodigal of all dear grace
As Nature was in making graces dear,
When she did starve the general world beside,
And prodigally gave them all to you.
Love's Labor's Lost, Act II. Scene 1. (Boyet to the Princess of France.)

788 *F.* For grace thou wilt have none.
H. What—none?
F. No, by my troth! not so much as will serve to be prologue to an egg and butter.
King Henry IV., Part I., Act I. Scene 2. (Falstaff and Prince Henry.)

Grafting—789 You see, sweet maid, we marry
A gentle scion to the wildest stock;
And make conceive a bark of baser kind
By bud of nobler race.
Winter's Tale, Act IV. Scene 3. (Polixenes to Perdita.)

Grandam—790 *C.* What is the opinion of Pythagoras concerning wild-fowl?
M. That the soul of our grandam might haply inhabit a bird.
Twelfth Night, Act IV. Scene 2. (Clown and Malvolio.)

Grandsire—791 For I am proverb'd with a grandsire phrase.
Romeo and Juliet, Act I. Scene 4. (Romeo.)

Grave—792 Poor bird, who now that darksome bourne
Has pass'd, whence none can e'er return.
Hamlet, Act III. Scene 1. (Soliloquy.)

793 Ask for me to-morrow, and you shall find me a grave man.
Romeo and Juliet, Act III. Scene 1. (Mercutio to Romeo.)

Grave-digger—794 *H.* Hath this fellow no feeling of his business, that he sings at grave-making?
H. Custom hath made it in him a property of easiness.
Hamlet, Act V. Scene 1. (Hamlet and Horatio.)

Graves—795 The graves stood tenantless, and the sheeted dead
Did squeak and gibber in the Roman streets.
Hamlet, Act I. Scene 1. (Horatio; Prodigies.)

Gray hairs—796 This dishonor in thine age,
Will bring thy head with sorrow to the ground.
King Henry VI., Part II., Act II. Scene 3. (Gloster on the Banishment of his Wife.)

Great—797 In the perfum'd chamber of the great.
King Henry IV., Part II., Act III. Scene 1. (Apostrophe to Sleep.)

Greatness—798 Nay, then, farewell!
I have touch'd the highest point of all my greatness;
And from that full meridian of my glory,
I haste now to my setting. I shall fall
Like a bright exhalation in the evening,
And no man see me more.
King Henry VIII., Act III. Scene 2. (Wolsey on his Fall.)

799 In my stars I am above thee; but be not afraid of greatness; some are born great, some achieve greatness, and some have greatness thrust upon them.
Twelfth Night, Act II. Scene 5. (Malvolio reading a letter.)

Greek—800 *Cas.* Did Cicero say anything?
Casca. Ay, he spoké Greek.
Cas. To what effect?
Casca. Nay, an I tell you that I'll ne'er look you i' th' face again; but those that understood him smiled at one another, and shook their heads; but, for my own part, it was Greek to me.
Julius Cæsar, Act I. Scene 2. (Cassius and Casca.)

Greyhounds—801 I see you stand like greyhounds in the slips,
Straining upon the start.
King Henry V., Act III. Scene 1. (King Henry to his Soldiers.)

Grief—802 What's gone, and what's past help,
Should be past grief.
Winter's Tale, Act III. Scene 2. (Paulina to a Lord.)

803 Perk'd up in a glistering grief,
And wear a golden sorrow.
King Henry VIII., Act II. Scene 3. (Anne Bullen to an Old Lady.)

804 Every one can master a grief but he that has it.
Much Ado About Nothing, Act III. Scene 2. (Benedick to Claudio.)

805 Some griefs are medicinable.
Cymbeline, Act III. Scene 2. (Imogen on receiving a Letter from her Husband.)

806 When remedies are past, the griefs are ended.
Othello, Act I. Scene 3. (The Duke to Brabantio.)

807 Where the greater malady is fix'd,
The lesser is scarce felt.
King Lear, Act III. Scene 4. (The King to Kent.)

Ground—808 *H.* How came he mad?
C. Very strangely they say.
H. How strangely?
C. 'Faith e'en with losing his wits.
H. Upon what ground?
C. Why, here in Denmark.
Hamlet, Act V. Scene 1. (Hamlet and the First Clown.)

Grudge—809 If I can catch him once upon the hip,
I will feed fat the ancient grudge I bear him.
Merchant of Venice, Act I. Scene 3. (Shylock's malice.)

Guest—810 Unbidden guests
Are often welcomest when they are gone.
King Henry VI., Part I., Act II. Scene 2. (Bedford to Talbot.)

H

Habit—811 How use doth breed a habit in a man!
Two Gentlemen of Verona, Act V. Scene 4. (Valentine in the Forest.)

Haggard—812 If I do prove her haggard,
Though that her jesses were my dear heartstrings,
I'd whistle her off, and let her down the wind,
To prey at fortune.
Othello, Act III. Scene 3. (The Moor alone.)

Hand—813 Here is her hand, the agent of her heart.
Two Gentlemen of Verona, Act I. Scene 3. (Proteus reading Julia's Letter.)

814 Will all great Neptune's ocean wash this blood
Clean from my hand? No! this my hand will rather
The multitudinous seas incarnadine,
Making the green one red.
Macbeth, Act II. Scene 2. (To his Lady.)

Hanged—815 I'll see thee hanged on Sunday first.
Taming of the Shrew, Act II. Scene 1. (Kate to Petruchio.)

Hanged—816 Go, go, begone, to save your ship from wrack;
Which cannot perish, having thee aboard,
Being destin'd to a drier death on shore.
Two Gentlemen of Verona, Act I. Scene 1. (Proteus to Speed.)

817 If he be not born to be hanged, our case is miserable.
The Tempest, Act I. Scene 1. (Gonzalo.)

Hangman—818 For obtaining suits: whereof
The hangman hath no lean wardrobe.
King Henry IV., Part I., Act I. Scene 2. (Falstaff to the Prince.)

Happiness—819 O, how bitter a thing it is to look into happiness through another man's eyes!
As You Like It, Act V. Scene 2. (Orlando.)

Harp—820 Harp not on that string.
King Richard III., Act IV. Scene 4. (Richard to Queen Elizabeth.)

Harvest—821 His chin, new reaped,
Shew'd like a stubble-land at harvest home.
King Henry IV., Part I., Act I. Scene 3. (Hotspur's description of a finished Courtier.)

Haste—822 Farewell; and let your haste commend your duty.
Hamlet, Act I. Scene 2. (The King to his Ambassador.)

Haunt—823 We talk here in the public haunt of men.
Romeo and Juliet, Act III. Scene 1. (Benvolio to Mercutio.)

Havock—824 Cry "Havock," and let slip the dogs of war.
Julius Cæsar, Act III. Scene 1. (Antony.)

Hawk—825 I know a hawk from a handsaw.
Hamlet, Act II. Scene 2. (Hamlet to Guildenstern.)

Head—826 The very head and front of my offending
Hath this extent; no more.
Othello, Act I. Scene 3. (The Moor's defense to the Senate.)

Head—827 The head is not more native to the heart.
Hamlet, Act I. Scene 2. (The King to Laertes.)

Hear—828 Had I three ears I'd hear thee.
Macbeth, Act IV. Scene 1. (Macbeth to the Apparition.)

829 Hear me, for I will speak.
Must I give way and room to your rash choler?
Shall I be frighted when a madman stares?
Julius Cæsar, Act IV. Scene 3. (Brutus and Cassius.)

Heart—830 *Q.* O Hamlet, thou hast cleft my heart in twain.
H. O, throw away the worser part of it,
And live the purer with the other half.
Hamlet, Act III. Scene 4. (To his Mother.)

Heart—831 Jog on, jog on, the footpath-way,
And merrily hent the style—a;
A merry heart goes all the day,
Your sad tires in a mile—a.
Winter's Tale, Act IV. Scene 2. (Song by Autolycus.)

832 Oh, tiger's heart, wrapp'd in a woman's hide!
King Henry VI., Part III., Act I. Scene 4. (York to Queen Margaret, who had induced Clifford to kill Rutland.)

833 *F.* Here's my hand.
M. And mine with my heart in 't.
Tempest, Act III. Scene 1. (Ferdinand and Miranda.)

834 He hath a heart as sound as a bell, and his tongue is the clapper; for what his heart thinks his tongue speaks.
Much Ado About Nothing, Act III. Scene 2. (Don Pedro in praise of Benedick.)

Heaven—835 But heaven hath a hand in these events;
To whose high will we bound our calm contents.
King Richard II., Act V. Scene 2. (York to his Duchess.)

836 Heaven is above all yet; there sits a judge
That no king can corrupt.
King Henry VIII., Act III. Scene 1. (Queen Katharine.)

Heaven—837 And, when Love speaks, the voice of all the gods
Makes heaven drowsy with the harmony.
Love's Labor's Lost, Act IV. Scene 3. (Biron, on Love, to the King.)

838 A heaven on earth I have won, by wooing thee.
All's Well that Ends Well, Act IV. Scene 2. (Bertram to Diana.)

Heavens—839 Hung be the heavens with black!
King Henry VI., Part I., Act I. Scene 1. (Bedford, at the funeral of Heny V.)

Hecuba—840 What's Hecuba to him, or he to Hecuba?
Hamlet, Act II. Scene 2. (After his interview with Rosencrantz and Guildenstern.)

Hell—841 O hell! to choose love by another's eye!
Midsummer Night's Dream, Act I. Scene 1. (Hermia to Lysander.)

842 Hell is empty,
And all the devils are here.
The Tempest, Act I. Scene 2. (Ariel to Prospero.)

Help—843 'Tis not enough to help the feeble up,
But to support him after.
Timon of Athens, Act I. Scene 1. (Timon to Ventidius' servant.)

Hey-day—844 For, at your age
The hey-day in the blood is tame: it's humble.
Hamlet, Act III. Scene 4. (To his Mother.)

Highly—845 What thou wouldst highly,
That wouldst thou holily; wouldst not play false,
And yet wouldst wrongly win.
Macbeth, Act I. Scene 5. (Lady Macbeth reading her husband's letter.)

Hind—846 The hind that would be mated by the lion
Must die for love.
All's Well that Ends Well, Act I. Scene 1. (Helena, alone.)

Hind—847 I do love that country girl that I took in the park with the rational hind, Costard.
Love's Labor's Lost, Act I. Scene 2. (Armado to Moth.)

History—848 There is a history in all men's lives,
Figuring the nature of the time deceas'd;
The which observ'd, a man may prophesy,
With a near aim, of the main chance of things
As yet not come to life; which in their seeds,
And weak beginnings, lie intreasured.
King Henry IV., Part II., Act III. Scene 1. (Warwick to King Henry.)

849 *Duke.* And what's her history?
Viola. A blank, my lord.
Twelfth Night, Act II. Scene 4. (Viola confessing her love.)

Hit—850 A hit, a very palpable hit.
Hamlet, Act V. Scene 2. (Osrick to Hamlet and Laertes.)

Hoarse—851 Warwick is hoarse with calling thee.
King Henry VI., Part II., Act V. Scene 2. (Warwick calling for Clifford.)

Hole—852 If I find a hole in his coat, I will tell him my mind.
King Henry V., Act III. Scene 6. (Fluellen to Gower.)

Holiday—853 Awhile to work, and, after, holiday.
King Richard II., Act III. Scene 1. (Bolingbroke to York and others at Bristol.)

Holy Writ—854 He that of greatest works is finisher
Oft does them by the weakest minister;
So Holy Writ in babes hath judgment shown
When Judges have been babes.
All's Well that Ends Well, Act II. Scene 1. (Helena to the King.)

Home—855 *H.* What happy gale
Blows you to Padua here, from old Verona?
P. Such wind as scatters young men through the world,
To seek their fortunes farther than at home,
Where small experience grows.
Taming of the Shrew, Act I. Scene 2. (Hortensio and Petruchio.)

Home—856 Home-keeping youth have ever homely wits.
Two Gentlemen of Verona, Act I. Scene 1. (Valentine to Proteus.)

Honest—857 An honest tale speeds best, being plainly told.
King Richard III., Act IV. Scene 4. (Queen Elizabeth to Richard.)

858 Take note, take note, O world!
To be direct and honest is not safe.
Othello, Act III. Scene 8. (Iago to the Moor.)

Honesty—859 There is no terror, Cassius, in your threats;
For I am arm'd so strong in honesty,
That they pass by me as the idle winds,
Which I respect not.
Julius Cæsar, Act IV. Scene 3. (Brutus to Cassius.)

Honor—860 Honor pricks me on. Yea; but how—if honor pricks me off when I come on—how then? Can honor set to a leg? No. Or an arm? No. Or take away the grief of a wound? No. Honor hath no skill in surgery then? No. What is honor? A word. What is that word, honor? Air. A trim reckoning! Who hath it? He that died o'Wednesday. Doth he feel it? No. Doth he hear it? No. Is it insensible, then? Yea, to the dead. But will it not live with the living? No. Why? Detraction will not suffer it:—therefore, I'll none of it: Honor is a mere scutcheon, and so ends my catechism.
King Henry IV., Part I., Act V. Scene 1. (Falstaff.)

Honor—861 Methinks it were an easy leap
To pluck bright honor from the pale-faced moon;
Or dive into the bottom of the deep,
Where fathom-line could never touch the ground,
And pluck up drowned honor by the locks.
King Henry IV., Part I., Act I. Scene 3. (Hotspur with Northumberland and Worcester.)

862 And if his name be George, I'll call him Peter;
For new-made honor doth forget men's names.
King John, Act I. Scene 1. (The Bastard.)

863 You stand upon your honor! Why, thou unconfinable baseness, it is as much as I can do to keep the terms of my honor precise. I myself sometimes, leaving the fear of Heaven on the left hand, and hiding mine honor in my necessity, am fain to shuffle, to hedge, and to lurch; and yet you——!
Merry Wives of Windsor, Act II. Scene 2. (Falstaff to Pistol.)

Honors—864 This is the state of man: To-day he puts forth
The tender leaves of hope, to-morrow blossoms,
And bears his blushing honors thick upon him.
King Henry VIII., Act III. Scene 2. (Wolsey's Soliloquy on his fall.)

Hope—865 I see some sparks of better hope.
King Richard II., Act V. Scene 3. (Bolingbroke to Percy.)

866 True hope is swift, and flies with swallow's wings:
Kings it makes gods, and meaner creatures kings.
King Richard III., Act V. Scene 2. (Richmond.)

867 Strive against hope.
All's Well that Ends Well, Act I. Scene 3. (Helena to the Countess.)

868 The miserable have no other medicine
But only hope. I have hope to live.
Measure for Measure, Act III. Scene 1. (Claudio to the Duke.)

Horatio—869 Horatio, thou art e'en as just a man
As e'er my conversation cop'd withal.
Hamlet, Act III. Scene 2. (Hamlet to him.)

Horrors—870 I have supp'd full with horrors.
Macbeth, Act V. Scene 5. (Macbeth to Seyton.)

Horror's head—871 On horror's head horrors accumulate.
Othello, Act III. Scene 3. (Othello to Iago.)

Horse—872 To horse, to horse! urge doubts to them that fear.
King Richard II., Act II. Scene 1. (Ross to Northumberland, on starting for Ravensburg.)

873—A horse! a horse! my kingdom for a horse!
King Richard III., Act V. Scene 3. (Richard at Bosworth.)

Horsemanship—874 I saw young Harry, with his beaver on,
His cuisses on his thighs, gallantly arm'd,
Rise from the ground like feather'd Mercury,
And vaulted with such ease into his seat
As if an angel dropp'd down from the clouds,
To turn and wind a fiery Pegasus
And witch the world with noble horsemanship.
King Henry IV., Part I., Act IV. Scene 1. (Sir Richard Vernon to Hotspur.)

Host—875 *Fal.* Mine host of the Garter.
Host. What says my bully-rook? Speak scholarly and wisely.
Fal. I sit at ten pounds a-week.
Host. Thou'rt an emperor.
Merry Wives of Windsor, Act I. Scene 3. (Falstaff and Host at the Garter.)

876 I follow, mine host, I follow.
Merry Wives of Windsor, Act II. Scene 1. (Shallow to Host.)

Household—877 Then shall our names,
Familiar in his mouth as household words,
Be in their flowing cups freshly remember'd.
King Henry V., Act IV. Scene 3. (The King to Westmoreland.)

Humor—878 The humor of it.
Merry Wives of Windsor, Act II. Scene 1. (Mrs. Page to Mrs. Ford.)

I

Idea—879 The idea of her life shall sweetly creep
Into his study of imagination.
Much Ado About Nothing, Act IV. Scene 1. (The Friar about Hero and Claudio.)

Ides—880 Beware the Ides of March.
Julius Cæsar, Act I. Scene 2. (Soothsayer to Cæsar.)

If—881 Your If is the only peace-maker; much virtue in If.
As You Like It, Act V. Scene 4. (Touchstone to Jaques.)

Ignorance—882 More to know—
Did never meddle with my thoughts.
The Tempest, Act I. Scene 2. (Miranda to her Father.)

883 Let me not burst in ignorance!
Hamlet, Act I. Scene 4. (Hamlet to the Ghost.)

884 Prithee, dispatch:
The lamb entreats the butcher.
Cymbeline, Act III. Scene 4. (Imogen to Pisanio.)

885 We, ignorant of ourselves,
Beg often our own harms, which the wise Powers
Deny us for our good; so find we profit,
By losing of our prayers.
Antony and Cleopatra, Act II. Scene 1. (Menecrates to Pompey.)

Ill-favored—886 An ill-favored thing, sir, but mine own.
As You Like It, Act V. Scene 4. (Touchstone to Duke S.)

Ills—887 And makes us rather bear those ills we have
Than fly to others that we know not of.
Hamlet, Act III. Scene 1. (In his famous Soliloquy.)

Imagination—888 The lunatic, the lover, and the poet
Are of imagination all compact.
Midsummer Night's Dream, Act V. Scene 1. (Theseus to Hippolyta.)

Immortality—889 So long as men can breathe, or eyes can see,
So long lives this, and this gives life to thee.
Sonnet, To his Love.

Imperfections—890 Piece out our imperfections with your thoughts.
King Henry V., Act I. (Chorus.)

Index—891 What act
That roars so loud, and thunders in the index?
Hamlet, Act III. Scene 4. (The Queen to Hamlet.)

Infancy—892 At first the infant,
Mewling and puking in his nurse's arms.
As You Like It, Act II. Scene 7. (Jaques on the Seven Ages of Man.)

Infirm—893 Infirm of purpose.
Macbeth, Act II. Scene 2. (Lady Macbeth.)

Ingratitude—894 Strike flat the thick rotundity o' the world!
Crack nature's moulds, all germens spill at once,
That make ingrateful man!
King Lear, Act III. Scene 2. (Lear and Fool upon the heath.)

895 Ingratitude! thou marble-hearted fiend,
More hideous, when thou show'st thee in a child,
Than the sea-monster!
King Lear, Act I. Scene 4. (The King to Albany.)

Ingratitude—896 I hate ingratitude more in a man
Than lying, vainness, babbling, drunkenness,
Or any taint of vice.
Twelfth Night, Act III. Scene 4. (Viola to Antonio.)

897 Blow, blow, thou winter wind,
Thou art not so unkind
As man's ingratitude.
As You Like It, Act II. Scene 7. (A Song, Amiens sings.)

898 As we do turn our backs
From our companion thrown into his grave,
So his familiars to his buried fortunes
Slink all away; leave their false vows with him
Like empty purses pick'd; and his poor self,
A dedicated beggar to the air.
Timon of Athens, Act IV. Scene 2. (2d Servant.)

Inn—899 Shall I not take mine ease at mine inn?
King Henry IV., Part I., Act III. Scene 3. (Falstaff to the Hostess.)

Instinct—900 Instinct is a great matter;
I was a coward on instinct.
King Henry IV., Part I., Act II. Scene 4. (Falstaff to Prince Henry.)

Instruments—901 The gods are just, and of our pleasant vices
Make instruments to plague us.
King Lear, Act V. Scene 3. (Edgar to Edmund.)

Intolerable—902 She will not come! O vile,
Intolerable, not to be endured.
Taming of the Shrew, Act V. Scene 2. (Petruchio's surprise at Hortensio's Wife's refusal.)

Intrude—903 Unmannerly intruder as thou art!
Titus Andronicus, Act II. Scene 3. (Tamora to Bassianus.)

Is—904 Is it come to this?
Antony and Cleopatra, Act III. Scene 2. (Cleopatra to Antony.)

Itching—905 Let me tell you, Cassius, you yourself
Are much condemn'd to have an itching palm.
Julius Cæsar, Act IV. Scene 3. (Brutus to Cassius.)

Ivy—906 He was
The ivy which had hid my princely trunk,
And suck'd my verdure out on't.
The Tempest, Act I. Scene 2. (Prospero to Miranda.)

907 Usurping ivy, brier, or idle moss;
Who, all for want of pruning, with intrusion
Infect thy sap and live on thy confusion.
Comedy of Errors, Act II. Scene 2. (Adriana to Antipholus of Syracuse.)

908 The noisome weeds that without profit suck the soil's fertility from wholesome flowers.
Richard II., Act III. Scene 4. (The Gardener and Servants.)

J

Jack in Office—909 I do despise them;
For they do prank them in authority,
Against all noble sufferance.
Coriolanus, Act III. Scene 1. (The General to Lartius.)

Jealousy—910 It is a monster
Begot upon itself, born on itself.
Othello, Act III. Scene 4. (Emilia to Desdemona.)

911 O beware, my lord, of jealousy;
It is the green-eyed monster, which doth mock
The meat it feeds on.
Othello, Act III. Scene 3. (Iago to Othello.) Merchant of Venice, Act III. Scene 2.

912 Be not jealous on me, gentle Brutus.
Julius Cæsar, Act I. Scene 2. (Cassius to him.)

Jephtha—913 O Jephtha, judge of Israel,—what a treasure hadst thou!
Hamlet, Act II. Scene 2. (Hamlet and Polonius.)

Jest—914 A jest's prosperity lies in the ear
Of him that hears it, never in the tongue
Of him that makes it.
Love's Labor's Lost, Act V. Scene 2. (Rosaline to Biron.)

Jew—915 I am a Jew else, an Ebrew Jew.
King Henry IV., Part I., Act II. Scene 4. (Falstaff to Peto.)

916 Hath not a Jew eyes? hath not a Jew hands, organs, dimensions, senses, affections, passions?
Merchant of Venice, Act III. Scene 1. (Shylock to Salarino.)

917 I thank thee, Jew, for teaching me that word.
Merchant of Venice, Act IV. Scene 1. (Gratiano to Shylock.)

Job—918 As poor as Job.
Merry Wives of Windsor, Act V. Scene 5. (Page, speaking of Falstaff.)

Joint—919 The time is out of joint.
Hamlet, Act I. Scene 5. (To Horatio and Marcellus.)

Journeys—920 Journeys end in lovers meeting,
Every wise man's son doth know.
Twelfth Night, Act II. Scene 3. (Song by Clown.)

Joy—921 How much better it is to weep at joy, than joy at weeping.
Much Ado About Nothing, Act I. Scene 1. (Leonato to Messenger.)

Judge—922 O noble judge! O excellent young man!
Merchant of Venice, Act IV. Scene 1. (Shylock when Portia directs Antonio to prepare his bosom for the knife.)

Judges—923 Thieves for their robbery have authority,
When judges steal themselves.
Measure for Measure, Act II. Scene 2. (Angelo meditating on his intentions towards Isabel.)

Judges—924 He who the sword of heaven will bear,
Should be as holy as severe;
Pattern in himself, to know,
Grace to stand, and virtue go;
More or less to others praying,
Than by self-offenses weighing,
Shame to him, whose cruel striking
Kills for faults of his own liking!
Measure for Measure, Act III. Scene 2. (The Duke on Angelo's hypocrisy.)

Judicious—925 Though it make the unskillful laugh, cannot but make the judicious grieve.
Hamlet, Act III. Scene 2. (Hamlet to the Players.)

Juries—926 They have been grand jurymen since before Noah was a sailor.
Twelfth Night, Act III. Scene 2. (Sir Toby to Fabian.)

Jury—927 The jury, passing on the prisoner's life,
May in the sworn twelve, have a thief or two
Guiltier than him they try.
Measure for Measure, Act II. Scene 1. (Angelo to Escalus.)

Just—928 Be just, and fear not:
Let all the ends thou aim'st at be thy country's,
Thy God's, and truth's.
King Henry VIII., Act III. Scene 2. (Wolsey to Cromwell.)

Justice—929 And then, the justice;
In fair round belly, with good capon lined,
With eyes severe, and beard of formal cut,
Full of wise saws and modern instances,
And so he plays his part.
As You Like It, Act II. Scene 7. (Jaques on the Seven Ages of Man.)

Justice—930 Though justice be thy plea, consider this—
That in the course of justice none of us
Should see salvation.
Merchant of Venice, Act IV. Scene 1. (Portia to Shylock.)

Juvenal—931 A most acute juvenal; volable and free of grace!
Love's Labor's Lost, Act III. Scene 1. (Armado expressing his opinion of Moth.)

Juvenile—932 *A.* How canst thou part sadness and melancholy, my tender juvenal?
M. By a familiar demonstration of the working, my tough senior.
Love's Labor's Lost, Act I. Scene 2. (Armado and Moth.)

K

Keep—933 Who cannot keep his wealth must keep his house.
Timon of Athens, Act III. Scene 3. (Timon's Servant.)

Kin—934 A little more than kin, and less than kind.
Hamlet, Act I. Scene 2. (Hamlet on the King having addressed him as "my son.")

King—935 Whiles he thought to steal the single ten,
The King was slyly finger'd from the deck.
King Henry VI., Part III., Act V. Scene 1. (Gloster to King Edward.)

936 Now lie I like a king.
King Henry V., Act IV. Scene 1. (Erpingham to the King.)

937 The sum of all
Is, that the king hath won.
King Henry IV., Part II., Act I. Scene 1. (Morton relating the events at Shrewsbury.)

938 It is the curse of kings to be attended
By slaves that take their humors for a warrant.
King John, Act IV. Scene 2. (The King to Hubert.)

King—939 Such is the breath of kings.
King Richard II., Act I. Scene 3. (Bolingbroke to the King.)

940 Not all the water in the rough rude sea
Can wash the balm from an anointed king:
The breath of worldly men cannot depose
The deputy elected by the Lord.
King Richard II., Act III. Scene 2. (The King to Aumerle.)

941 What earthly name to interrogatories,
Can task the free breath of a sacred king?
No Italian priest
Shall tithe or toil in our dominions;
But as we under heaven are supreme head,
So under him, that great supremacy,
Where we do reign, we will alone uphold,
Without the assistance of a mortal hand:
So tell the Pope.
King John, Act III. Scene 1. (The King to Pandulph.)

942 If I could find example
Of thousands that had struck anointed kings
And flourish'd after, I'd not do't; but since
Nor brass, nor stone, nor parchment, bears not one,
Let villainy itself forswear't.
Winter's Tale, Act I. Scene 2. (Camillo detesting Regicides.)

943 A King of shreds and patches.
Hamlet, Act III. Scene 4. (His rebuke to his mother at the moment the Ghost enters.)

944 A cutpurse of the empire and the rule;
That from the shelf the precious diadem stole,
And put it in his pocket.
Hamlet, Act III. Scene 4. (Hamlet to his Mother.)

King—945 Do not fear our person:
There's such divinity doth hedge a king,
That treason can but peep to what it would,
Acts little of his will.
Hamlet, Act IV. Scene 5. (The King to Gertrude on Laertes' threats.)

946 Ay, every inch a king.
King Lear, Act IV. Scene 6. (The King to Gloster.)

Kiss—947 Rough winds do shake the darling buds of May.
Sonnets, xviii.

948 Ere I could
Give him that parting kiss, which I had set
Betwixt two charming words, comes in my father,
And, like the tyrannous breathing of the north,
Shakes all our buds from growing.
Cymbeline, Act I. Scene 4. (Imogen to Pisanio.)

Kitten—949 I had rather be a kitten and cry mew,
Than one of these same metre ballad-mongers.
King Henry IV., Part I., Act III. Scene 1. (Hotspur to Glendower.)

Knave—950 *Ham.* There's ne'er a villain, dwelling in all Denmark,
But he's an arrant knave.
Hor. There needs no ghost, my lord, come from the grave
To tell us that.
Hamlet, Act I. Scene 5. (Hamlet and Horatio.)

951 Knavery's plain face is never seen till used.
Othello, Act II. Scene 1. (Iago after Roderigo leaves him.)

Knee—952 Crook the pregnant hinges of the knee,
Where thrift may follow fawning.
Hamlet, Act III. Scene 2. (Hamlet to Horatio.) Othello, Act I. Scene 1. (Iago to Roderigo.)

Knell—953 Hear it not, Duncan; for it is a knell
That summons thee to heaven, or to hell.
Macbeth, Act II. Scene 1. (Macbeth as he departs to assassinate Duncan.)

Know—954 Lord, we know what we are, but know not what we may be.
Hamlet, Act IV. Scene 5. (Ophelia to the King.)

L

Labor—955 I have had my labor for my travel.
Troilus and Cressida, Act I. Scene 1. (Pandarus to Troilus.)

Lame—956 O most lame and impotent conclusion!
Othello, Act II. Scene 1. (Desdemona to Iago.)

Lards—957 Falstaff sweats to death,
And lards the lean earth as he walks along.
King Henry IV., Part I., Act II. Scene 2. (Prince Henry, after Falstaff ran away.)

Lash—958 O, heaven! that such companions thou'dst unfold;
And put in every honest hand a whip,
To lash the rascals naked through the world.
Othello, Act IV. Scene 2. (Emilia to Desdemona.)

Last—959 Although our last and least.
King Lear, Act I. Scene 1. (Lear to his Daughter Cordelia.)

960 Though last, not least in love yours.
Julius Cæsar, Act III. Scene 1. (Antony to the Conspirators.)

Latin—961 Away with him, away with him! he speaks Latin.
King Henry VI., Part II., Act IV. Scene 7. (Cade to Lord Say.)

Laugh—962 They laugh that win.
Othello, Act IV. Scene 2. (The Moor on watching Iago ply Cassio about Desdemona's love for him.)

Law—963 *1st.* But is this law?
2d. Ay, marry is't; crowner's quest law.
Hamlet, Act V. Scene 1. (The Clowns, who are about to dig Ophelia's grave.)

964 Still you keep o' the windy side of the law.
Twelfth Night, Act III. Scene 4. (Fabian to Sir Andrew.)

Lawyers—965 The first thing we do, let's kill all the lawyers.
King Henry VI., Part II., Act IV. Scene 2. (Dick to Cade.)

Lay—966 Lay on, Macduff;
And damn'd be him that first cries "Hold, enough!"
Macbeth, Act V. Scene 8. (Macbeth to Macduff.)

Leap—967 Methinks, it were an easy leap
To pluck bright honor from the pale-faced moon.
King Henry IV., Part I., Act I. Scene 3. (Hotspur with Northumberland and Worcester.)

Learning—968 O this learning! what a thing it is!
Taming of the Shrew, Act I. Scene 2. (Grumio to Lucentio.)

Leave—969 Leave her to heaven,
And to those thorns that in her bosom lodge,
To prick and sting her.
Hamlet, Act I. Scene 5. (The Ghost to Hamlet.)

Lending—970 For loan oft loses both itself and friend.
Hamlet, Act I. Scene 3. (Polonius' advice to his son.)

Liberty—971 I would not my unhoused free condition
Put into circumscription and confine
For the sea's worth.
Othello, Act I. Scene 2. (Othello to Iago.)

972 I must have liberty
Withal, as large a charter as the wind,
To blow on whom I please.
As You Like It, Act II. Scene 7. (Jaques to Duke S.)

Lie—973 Thou liest in thy throat.
Twelfth Night, Act III. Scene 4. (Sir Toby to Fabian.)
King Henry IV., Part II., Act I. Scene 2.

974 The lie circumstantial, and the lie direct.
As You Like It, Act IV. Scene 4. (Touchstone to Jaques.)

Lies—975 Lies like truth.
Macbeth, Act V. Scene 5. (Macbeth to messenger.)

Life—976 I am so out of love with life, that I will sue to be rid of it.
Measure for Measure, Act III. Scene 1. (Claudio to the Duke.)

977 What's yet in this,
That bears the name of life? yet in this life
Lie hid more thousand deaths: yet death we fear
That makes these odds all even.
Measure for Measure, Act III. Scene 1. (The Duke to Claudio.)

978 Reason thus with life:
If I lose thee, I do lose a thing
That none but fools would keep: a breath thou art,
(Servile to all the skyey influences,)
That dost this habitation, where thou keepest,
Hourly afflict.
Measure for Measure, Act III. Scene 1. (Duke to Claudio.)

979 The wine of life is drawn, and the mere lees
Is left this vault to brag of.
Macbeth, Act II. Scene 3. (To Lennox.)

980 After life's fitful fever he sleeps well.
Macbeth, Act III. Scene 2. (To his Lady.)

Like—981 As cherry is to cherry.
King Henry VIII., Act V. Scene 1. (Lady to King Henry.)

Lily—982 Like the lily
That once was mistress of the field and flourish'd
I'll hang my head and perish.
King Henry VIII., Act III. Scene 1. (Queen Katharine to Wolsey.)

Lion—983 Thou wear a lion's hide! doff it for shame,
And hang a calf's skin on those recreant limbs.
King John, Act III. Scene 1. (Constance to Austria.)

984 Hear the lion roar.
King John, Act II. Scene 1. (The Bastard to Austria.)

985 A lion among ladies is a most dreadful thing; for for there is not a more fearful wild-fowl than your lion, living.
Midsummer Night's Dream, Act III. Scene 1. (Bottom to his Companions.)

Lips—986 Their lips were four red roses on a stalk.
King Richard III., Act IV. Scene 3. (Tyrrel describing Edward's children before their murder.)

Liquors—987 Though I look old, yet am I strong and lusty,
For in my youth I never did apply
Hot and rebellious liquors in my blood;
Nor did not with unbashful forehead woo
The means of weakness and debility;
Therefore my age is as a lusty winter,
Frosty, but kindly.
As You Like It, Act II. Scene 3. (Adam to Orlando.)

Loaf—988 And easy it is
Of a cut loaf to steal a shive, we know.
Titus Andronicus, Act II. Scene 1. (Demetrius to Aaron.)

Loaves—989 There shall be, in England, seven half-penny loaves sold for a penny; the three-hooped pot shall have ten hoops; and I will make it felony to drink small beer.
King Henry VI., Part II., Act IV. Scene 2. (Cade to Dick.)

Look—990 Look here, upon this picture, and on this.
Hamlet, Act III. Scene 4. (To his Mother.)

Looked—991 Your brother and my sister no sooner met, but they looked; no sooner looked, but they loved; no sooner loved, but they sighed.
As You Like It, Act V. Scene 2. (Rosalind.)

Looker-on—992 My business in this state
Made me a looker-on here in Vienna.
Measure for Measure, Act V. Scene 1. (The Duke to Escalus.)

Lord—993 Lord of thy presence, and no land beside.
King John, Act I. Scene 1. (Queen Elinor to the Bastard.)

Losses—994 Glancing an eye of pity on his losses,
That have of late so huddled on his back,
Enough to press a royal merchant down.
Merchant of Venice, Act IV. Scene 1. (The Duke to Shylock.)

Love—995 There is a beggary in the love that can be reckon'd.
Antony and Cleopatra, Act I. Scene 1. (Antony to Cleopatra.)

Love—996 Love is not love
Which alters when it alteration finds—
Love alters not with his brief hours and weeks,
But bears it out even to the edge of doom.
If this be error, and upon me prov'd,
I never writ, nor no man ever lov'd.
Sonnets, cxvi.

997 Stony limits cannot hold love out;
And what love can do, that dares love attempt.
Romeo and Juliet, Act II. Scene 2. (Romeo to Juliet.)

998 One that lov'd not wisely, but too well.
Othello, Act V. Scene 2. (Othello to Lodovico.)

Love—999 Love thyself last.
King Henry VIII., Act III. Scene 2. (Wolsey to Cromwell.)

1000 For aught that ever I could read,
Could ever hear by tale or history,
The course of true love never did run smooth.
Midsummer Night's Dream, Act I. Scene 1. (Lysander to Hermia.)

1001 But love is blind, and lovers cannot see
The pretty follies that themselves commit.
Merchant of Venice, Act II. Scene 6. (Jessica to Lorenzo.)

1002 How to know a man in love—your hose should be ungartered, your bonnet unbanded, your sleeve unbuttoned, your shoe untied, and every thing about you demonstrating a careless desolation.
As You Like It, Act III. Scene 2. (Rosalind to Orlando.)

1003 Love sought is good, but given unsought is better.
Twelfth Night, Act III. Scene 1. (Olivia to Viola.)

1004 All hearts in love use their own tongues;
Let every eye negotiate for itself,
And trust no agent.
Much Ado About Nothing, Act II. Scene 1. (Claudio, alone.)

1005 Didst thou but know the inly touch of love,
Thou would'st as soon go kindle fire with snow,
As seek to quench the fire of love with words.
Two Gentlemen of Verona, Act II. Scene 7. (Julia to Lucetta.)

1006 O, how this spring of love resembleth
The uncertain glory of an April day;
Which now shews all the beauty of the sun,
And, by and by, a cloud takes all away!
Two Gentlemen of Verona, Act I. Scene 3. (Proteus, alone.)

Love—1007 Fie, fie, how wayward is this foolish love
That, like a testy babe, will scratch the nurse
And presently all humbled kiss the rod!
Two Gentlemen of Verona, Act I. Scene 2. (Julia, alone.)

Lover—1008 And then the lover,
Sighing like a furnace, with a woeful ballad
Made to his mistress' eyebrow.
As You Like It, Act II. Scene 7. (Jaques to Duke S)

Loving—1009 Why, she would hang on him
As if increase of appetite had grown
By what it fed on.
Hamlet, Act I. Scene 2. (Hamlet describing his Father's love for his Mother.)

1010 So loving to my mother,
That he might not beteem the winds of heaven
Visit her face too roughly.
Hamlet, Act I. Scene 2. (Describing his Father's love for his Mother.)

Lowliness—1011 Lowliness is young ambition's ladder,
Whereto the climber upward turns his face:
But when he once attains the utmost round,
He then unto the ladder turns his back,
Looks in the clouds, scorning the base degrees
By which he did ascend.
Julius Cæsar, Act II. Scene 1. (Brutus to Lucius.)

Lunes—1012 Your husband is in his old lunes (fits of lunacy) again.
Merry Wives of Windsor, Act IV. Scene 2. (Mrs. Page to Mrs. Ford.)

Lure—1013 O, for a falconer's voice
To lure this tassel-gentle back again.
Romeo and Juliet, Act II. Scene 2. (Juliet making an appointment for the morrow.)

Lying—1014 Lord, lord, how the world is given to lying! I grant you I was down, and out of breath; and so was he: but we rose both at an instant, and fought a long hour by Shrewsbury clock.

King Henry IV., Part I., Act V. Scene 4. (Falstaff to Prince Henry and Prince John.)

1015 If I do lie, and do no harm by it. though the gods hear, I hope they'll pardon it.

Cymbeline, Act IV. Scene 2. (Imogen to Lucius.)

M

Mad—1016 If the winds rage, doth not the sea wax mad,
Threat'ning the welkin with his big-swoll'n face?
And wilt thou have a reason for this coil?
I am the sea.

Titus Andronicus, Act III. Scene 1. (Titus to Marcus.)

1017 O, that way madness lies, let me shun that!

King Lear, Act III. Scene 4. (Lear to Kent.)

1018 It is the very error of the moon,
She comes more nearer earth than she was wont,
And makes men mad.

Othello, Act V. Scene 2. (Othello to Emilia.)

1019 Are his wits safe? is he not light of brain?

Othello, Act IV. Scene 1. (Lodovico to Iago.)

1020 My pulse, as yours, doth temperately keep time,
And makes as healthful music.

Hamlet, Act III. Scene 4. (To his Mother.)

1021 It shall be so;
Madness in great ones must not unwatch'd go.

Hamlet, Act III. Scene 1. (The King resolving to send him to England.)

1022 Though this be madness, yet there is
Method in it.

Hamlet, Act II. Scene 2. (Polonius with Hamlet.)

Mad—1023 That he is mad 'tis true; 'tis true, 'tis pity;
And pity 'tis 'tis true.
Hamlet, Act II. Scene 2. (Polonius to the Queen.)

1024 I am not mad;—I would to heaven I were!
For then 'tis like I should forget myself.
King John, Act III. Scene 4. (Constance to Pandulph.)

1025 Sure the man is tainted in his wits.
Twelfth Night, Act III. Scene 4. (Maria to Olivia.)

1026 Why this is very midsummer madness.
Twelfth Night, Act III. Scene 4. (Olivia to Maria.)

1027 By mine honesty,
If she be mad, as I believe no other,
Her madness hath the oddest frame of sense
(Such a dependency of thing on things)
As e'er I heard in madness.
Measure for Measure, Act V. Scene 1. (The Duke on hearing Isabella's complaint.)

Madness—1028 Bring me to the test,
And I the matter will re-word; which madness
Would gambol from.
Hamlet, Act III. Scene 4. (To his Mother.)

Maid—1029 The chariest maid is prodigal enough,
If she unmask her beauty to the moon;
Virtue itself 'scapes not calumnious strokes.
Hamlet, Act I. Scene 3. (Laertes to Ophelia.)

Maiden—1030 In maiden meditation, fancy free.
Midsummer Night's Dream, Act II. Scene 2. (Oberon to Puck.)

Malefactors—1031 *E.* My name is Elbow; I do lean upon justice, sir, and do bring in here before your good honor two notorious benefactors.
A. Are they not malefactors?
Measure for Measure, Act II. Scene 1. (Elbow and Angelo.)

Man—1032 A poor, infirm, weak, and despis'd old man.
King Lear, Act III. Scene 2. (Lear to the Storm.)

1033 Man delights not me, no, nor woman neither.
Hamlet, Act II. Scene 2. (To Rosencrantz and Guildenstern.)

1034 What a piece of work is man! how noble in reason! how infinite in faculty! in form and moving, how express and admirable! in action how like an angel, in apprehension how like a God!
Hamlet, Act II. Scene 2. (Hamlet to Rosencrantz and Guildenstern.)

1035 And now am I, if a man should speak truly, little better than one of the wicked.
King Henry IV., Part I., Act I. Scene 2. (Falstaff to Prince Henry.)

1036 Life is as tedious as a twice-told tale,
Vexing the dull ear of a drowsy man.
King John, Act III. Scene 4. (Lewis, on seeing the grief of Arthur's Mother at his death.)

1037 O, see the monstrousness of man
When he looks out in an ungrateful shape!
Timon of Athens, Act III. Scene 2. (The first Stranger to another.)

1038 A proper man, as one shall see in a summer's day.
Midsummer Night's Dream, Act I. Scene 2. (Quince instructing Bottom to play Pyramus.)

1039 He was a man, take him for all in all,
I shall not look upon his like again.
Hamlet, Act I. Scene 2. (To Horatio.)

1040 This was a man!
Julius Cæsar, Act V. Scene 5. (Antony on Brutus.)

1041 A good old man, sir; he will be talking.
Much Ado About Nothing, Act III. Scene 5. (Dogberry, about Verges, to Leonato.)

Man—1042 A needy, hollow-ey'd, sharp-looking wretch,
A living dead man.
Comedy of Errors, Act V. Scene 1. (Antipholus of Ephesus to the Duke.)

1043 God made him, and therefore let him pass for a man.
Merchant of Venice, Act I. Scene 2. (Portia, about Monsieur le Bon.)

1044 Think of that,—a man of my kidney,— think of that.
Merry Wives of Windsor, Act III. Scene 5. (Falstaff to Ford.)

Manner—1045 *O.* What kind of a man is he?
M. Why, of mankind.
O. What manner of man?
M. Of very ill manner; he'll speak with you, will you, or no.
Twelfth Night, Act I. Scene 5. (Olivia to her Steward Malvolio.)

1046 *C.* The matter is to me, sir, as concerning Jaquenetta. The manner of it is, I was taken with the manner.
B. In what manner?
C. In manner and form following, sir; all those three; I was seen with her in the manor-house, sitting with her upon the form, and taken following her into the park, which, put together, is in manner and form following.
Love's Labor's Lost, Act I. Scene 1. (Costard, the Clown, to Lord Biron, an attendant on the King of Navarre.)

Manners—1047 Our country manners give our betters way.
King John, Act I. Scene 1. (The Bastard to Queen Elinor.)

Many—1048 Many a time and oft.
Julius Cæsar, Act I. Scene 1. (Marcellus to the Citizens.)

March—1049 Remember March, the ides of March remember!
Julius Cæsar, Act IV. Scene 3. (Brutus to Cassius.)

1050 Beware the ides of March.
Julius Cæsar, Act I. Scene 2. (Soothsayer to Cæsar.)

Mare—1051 The man shall have his mare again.
Midsummer Night's Dream, Act II. Scene 2. (Puck.)

Marigold—1052 The marigold, that goes to bed with the sun
And with him rises weeping.
Winter's Tale, Act IV. Scene 3. (Perdita to Polixenes.)

Marriage—1053 Let still the woman take
An elder than herself; so wears she to him,
So sways she level in her husband's heart.
For, boy, however we do praise ourselves,
Our fancies are more giddy and infirm,
More longing, wavering, sooner lost and won,
Than women's are.
Twelfth Night, Act II. Scene 4. (The Duke to Viola.)

Marriage—1054 As a walled town is more worthier than a village, so is the forehead of a married man more honorable than the bare brow of a bachelor.
As You Like It, Act III. Scene 3. (Touchstone after promising to marry Audrey.)

Marry—1055 I will marry her, sir, at your request; but if there be no great love in the beginning, yet Heaven may decrease it upon better acquaintance:—— I hope, upon familiarity will grow more contempt;——I will marry her, that I am freely dissolved, and dissolutely.
Merry Wives of Windsor, Act I. Scene 1. (Slender to Shallow.)

Master—1056 Think of that, Master Brook.
Merry Wives of Windsor, Act III. Scene 5. (Falstaff to Ford.)

Mater—1057 These are begot in the ventricle of memory, nourished in the womb of pia mater, and delivered upon the mellowing of occasion.
Love's Labor's Lost, Act IV. Scene 2. (Holofernes to Sir Nathaniel.)

Matrimony—1058 Come, is the bride ready to go to church?
Romeo and Juliet, Act IV. Scene 5. (Friar Laurence to Capulet.)

1059 My gentle lady,
I wish you all the joy that you can wish.
Merchant of Venice, Act III. Scene 2. (Gratiano congratulating Portia and Bassanio.)

1060 Give me your hands:
Let grief and sorrow still embrace his heart
That doth not wish you joy!
The Tempest, Act V. Scene 1. (Alonso to Ferdinand and Miranda.)

1061 Quiet days, fair issue, and long life.
The Tempest, Act IV. Scene 1. (Ferdinand, son of King of Naples, to Prospero, Duke of Milan.)

1062 Here, afore heaven,
I ratify this my rich gift ——
Do not smile at me that I boast her off,
For thou shalt find she will outstrip all praise,
And make it halt behind her.
The Tempest, Act IV. Scene 1. (Prospero to Ferdinand.)

Matter—1063 Why, you whoreson round man! What's the matter?
King Henry IV., Part I., Act II. Scene 4. (The Prince to Falstaff.)

Matter—1064 I'll read you matter deep and dangerous.
King Henry IV., Part I., Act I. Scene 3. (Worcester to Hotspur.)

Measure—1065 Come not within the measure of my wrath.
Two Gentlemen of Verona, Act V. Scene 4. (Valentine to Thurio, his Rival.)

Medicine—1066 The miserable have no other medicine,
But only hope.
Measure for Measure, Act III. Scene 1. (Claudio to the Duke.)

Medicines—1067 If the rascal have not given me medicines to make me love him, I'll be hanged.
King Henry IV., Part I., Act II. Scene 2. (Falstaff speaking of Poins.)

Meet—1068 When shall we three meet again,
In thunder, lightning, or in rain?
Macbeth, Act I. Scene 1. (1st Witch.)

Melancholy—1069 I am as melancholy as a gib cat.
King Henry IV., Part I., Act I. Scene 2. (Falstaff to Prince Henry.)

1070 I can suck melancholy out of a song.
As You Like It, Act II. Scene 5. (Jaques to Amiens.)

1071 Now, my young guest! methinks you are allycholly; I pray you, why is it?
Two Gentlemen of Verona, Act IV. Scene 2. (The Host to Julia in Boy's clothes.)

Melting Mood—1072 Albeit unused to the melting mood.
Othello, Act V. Scene 2. (The Moor before his death.)

Memory—1073 Remember thee?
Ay, thou poor ghost, while memory holds a seat
In this distracted globe.
Hamlet, Act I. Scene 5. (Hamlet, after the Ghost had disappeared.)

Memory—1074 From the table of my memory
I'll wipe away all trivial fond records.
Hamlet, Act I. Scene 5. (Hamlet, after the Ghost had left him.)

Men—1075 Let me have men about me that are fat;
Sleek-headed men, and such as sleep o' nights;
Yond' Cassius has a lean and hungry look,
He thinks too much: such men are dangerous.
Julius Cæsar, Act I. Scene 2. (Cæsar to Antony.)

1076 O, what men dare do! what men may do! what men daily do! not knowing what they do.
Much Ado About Nothing, Act IV. Scene 1. (Claudio, aside.)

1077 Men must endure
Their going hence, even as their coming hither.
King Lear, Act V. Scene 2. (Edgar to Gloster.)

1078 Are masters to their females, and their lords:
Then let your will attend on their accords.
Comedy of Errors, Act II. Scene 1. (Luciana to Adriana.)

1079 Men have died, from time to time, and worms have eaten them; but not for love.
As You Like It, Act IV. Scene 1. (Rosalind to Orlando.)

1080 No, no, Orlando; men are April when they woo, December when they wed.
As You Like It, Act IV. Scene 1. (Rosalind.)

1081 Play the men.
The Tempest, Act I. Scene 1. (Alonzo to the Boatswain.)

Mercury—1082 The words of Mercury are harsh after the songs of Apollo. You that way: we this way.
Love's Labor's Lost, Act V. Scene 2. (Armado, as the curtain drops.)

Mercy—1083 There is no more mercy in him than there is milk in a male tiger.

Coriolanus, Act V. Scene 4. (Menenius, about Marcius, to Sicinius.)

1084 Sweet mercy is nobility's true badge.

Titus Andronicus, Act I. Scene 2. (Queen Tamora to Titus.)

1085 The gates of mercy shall be all shut up.

King Henry V., Act III. Scene 3. (King Henry to the Governor of Harfleur.)

1086 It is enthroned in the hearts of kings,
It is an attribute to God himself;
And earthly power doth then show likest God's,
When mercy seasons justice.

Merchant of Venice, Act IV. Scene 1. (Portia's appeal to Shylock.)

1087 The quality of Mercy is not strain'd;
It droppeth as the gentle rain from heaven
Upon the place beneath: it is twice bless'd;
It blesseth him that gives, and him that takes;
'Tis mightiest in the mightiest; it becomes
The throned monarch better than his crown.

Merchant of Venice, Act IV. Scene 1. (Portia's appeal to Shylock.)

1088 We do pray for mercy;
And that same prayer doth teach us all to render
The deeds of mercy.

Merchant of Venice, Act IV. Scene 1. (Portia's appeal to Shylock.)

1089 Not the king's crown, nor the deputed sword,
The marshal's truncheon, nor the judge's robe,
Become them with one-half so good a grace
As mercy does.

Measure for Measure, Act II. Scene 2. (Isabella to Angelo.)

Mercy—1090 Mercy is not itself, that oft looks so;
Pardon is still the nurse of second woe.
Measure for Measure, Act II. Scene 1. (Escalus.)

Merry—1091 How oft, when men are at the point of death,
Have they been merry?
Romeo and Juliet, Act V. Scene 3. (Romeo at Juliet's tomb.)

1092 A merry heart goes all the day,
Your sad tires in a mile—a.
Winter's Tale, Act IV. Scene 2. (Song by Autolycus.)

1093 I am not merry; but I do beguile
The thing I am, by seeming otherwise.
Othello, Act II. Scene 1. (Desdemona to Iago.)

1094 And if you can be merry then, I'll say
A man may weep upon his wedding day.
King Henry VIII., Prologue, last lines.

1095 I am never merry when I hear sweet music.
Merchant of Venice, Act V. Scene 1. (Jessica to Lorenzo.)

1096 I had rather have a fool to make me merry, than experience to make me sad.
As You Like It, Act IV. Scene 1. (Rosalind to Jaques.)

Metal—1097 Here's metal more attractive.
Hamlet, Act III. Scene 2. (To his Mother.)

Metal—1098 Why, now I see there's mettle in thee; and even, from this instant, do build on thee a better opinion than before.
Othello, Act IV. Scene 2. (Iago to Roderigo.)

Miching—1099 This is miching mallecho; it means mischief.
Hamlet, Act III. Scene 2. (Hamlet to Ophelia.)

Mildly—1100 Well, mildly be it then, mildly.
Coriolanus, Act III. Scene 2. (Coriolanus.)

Mile—1101 We have measured many a mile
To tread a measure with her on this grass.
Love's Labor's Lost, Act V. Scene 2. (The King, disguised, to Boyet who repeats to the Princess.)

Milk—1102 Yet I do fear thy nature;
It is too full o' the milk of human kindness
To catch the nearest way.
Macbeth, Act I. Scene 5. (Lady Macbeth reading her husband's letter.)

Milliner—1103 He was perfumed like a milliner.
King Henry IV., Part I., Act I. Scene 3. (Hotspur.)

Mind—1104 *A keeper.* Thou talk'st as if thou wert a king.
K. Henry. Why, so I am in mind.
King Henry VI., Part III., Act III. Scene 1. (Conversation between Henry VI. and a keeper.)

1105 What a noble mind is here o'erthrown!
Hamlet, Act III. Scene 1. (Ophelia, after Hamlet had feigned madness.)

1106 'Tis the mind that makes the body rich.
Taming of the Shrew, Act IV. Scene 3. (Petruchio to Katharina.)

Minister—1107 *M.* Canst thou not minster to a mind diseas'd?
Pluck from the memory a rooted sorrow;
Raze out the written troubles of the brain;
And, with some sweet oblivious antidote,
Cleanse the stuff'd bosom of that perilous stuff,
Which weighs upon the heart?
D. Therein the patient
Must minister to himself.
M. Throw physic to the dogs, I'll none of it.
Macbeth, Act V. Scene 3. (Macbeth to the Doctor.)

Minnows—1108 Hear you this Triton of the minnows?
Coriolanus, Act III. Scene 1. (Coriolanus, referring to Sicinius.)

Mirror—1109 To hold, as 'twere, the mirror up to nature; to shew virtue her own feature, scorn her own image, and the very age and body of the time his form and pressure.
Hamlet, Act III. Scene 2. (To the players.)

Mirth—1110 From the crown of his head to the sole of his foot he is mirth.
Much Ado About Nothing, Act III. Scene 2. (Don Pedro, about Benedick, to Claudio.)

1111 A merrier man,
Within the limit of becoming mirth,
I never spent an hour's talk withal.
Love's Labor's Lost, Act II. Scene 1. (Rosaline describing Biron to the Princess.)

1112 Prepare for mirth, for mirth becomes a feast.
Pericles, Act II. Scene 3. (Simonides to the Knights.)

1113 I have of late (but, wherefore, I know not) lost all my mirth, foregone all custom to exercises.
Hamlet, Act II. Scene 2. (Hamlet to Guildenstern.)

Mischief—1114 To mourn a mischief that is past and gone,
Is the next way to draw new mischief on.
Othello, Act I. Scene 3. (The Duke to Brabantio.)

Misery—1115 Misery doth part
The flux of company; anon, a careless herd,
Full of the pasture, jumps along by him,
And never stays to greet him: "Ay," quoth Jaques,
"Sweep on, you fat and greasy citizens;
'Tis just the fashion: wherefore do you look
Upon that poor and broken bankrupt there?"
As You Like It, Act II. Scene 1. (1st Lord to the Duke.)

1116 Misery acquaints a man with strange bedfellows.
The Tempest, Act II. Scene 2. (Trinculo.)

Misery—1117 Misery makes sport to mock itself.
King Richard II., Act II. Scene 1. (Gaunt to King Richard.)

Misfortune—1118 One sorrow never comes but brings an heir,
That may succeed as his inheritor.
Pericles, Act I. Scene 4. (Cleon.)

1119 One writ with me in sour misfortune's book.
Romeo and Juliet, Act V. Scene 3. (Romeo at the tomb, having just slain Paris.)

1120 One woe doth tread upon another's heel,
So fast they follow.
Hamlet, Act IV. Scene 7. (The Queen telling Laertes about Ophelia's death.)

1121 When sorrows come, they come not single spies,
But in battalions!
Hamlet, Act IV. Scene 5. (The King to the Queen.)

Moan—1122 Let us pay betimes
A moiety of that mass of moan to come.
Troilus and Cressida, Act II. Scene 2. (Cassandra.)

Mock—1123 Mocking the air with colors idly spread.
King John, Act V. Scene 1. (The Bastard to the King.)

Mockery—1124 Unreal mockery, hence!
Macbeth, Act III. Scene 4. (Macbeth, as Ghost disappears.)

Money—1125 Oh, what a world of vile ill-favored faults
Looks handsome in three hundred pounds a-year!
Merry Wives of Windsor, Act III. Scene 4. (Anne Page, aside.)

1126 He that wants money, means, and content, is without three good friends.
As You Like It, Act III. Scene 2. (Corin to Touchstone.)

Month—1127 A little month, ere yet those shoes were old.
Hamlet, Act I. Scene 2. (Hamlet on his Mother's early Marriage to his Uncle.)

Monument—1128 When old Time shall lead him to his end,
Goodness and he fill up one monument.
King Henry VIII., Act II. Scene 1. (Buckingham to Lovell.)

1129 It deserves with characters of brass
A forted residence, 'gainst the tooth of time,
And rasure of oblivion.
Measure for Measure, Act V. Scene 1. (The Duke to Angelo.)

Moon—1130 *R.* By yonder blessed moon I swear.
J. O, swear not by the moon, the unconstant moon,
That monthly changes in her circled orb,
Lest that thy love prove likewise variable.
Romeo and Juliet, Act II. Scene 2. (Romeo and Juliet conversing—the Balcony Scene.)

1131 *Holofernes.* Dictynna, good man Dull.
Dull. What is Dictynna?
Nathaniel. A title to Phœbe, to Luna, to the moon.
Love's Labor's Lost, Act IV. Scene 2.

Moons—1132 My lord, they say, five moons were seen to-night:
Four fixed: and the fifth did whirl about
The other four, in wond'rous motion.
King John, Act IV. Scene 2. (Hubert to King John.)

Moonlight—1133 How sweet the moonlight sleeps upon this bank!
Here will we sit—Sit, Jessica.
Merchant of Venice, Act V. Scene 1. (Lorenzo to Jessica.)

Moor—1134 Could you on this fair mountain leave to feed,
And batten on this moor?
Hamlet, Act III. Scene 4. (To his Mother.)

Morn—1135 The morn, in russet mantle clad,
Walks o'er the dew of yon high eastward hill.
Hamlet, Act I. Scene 1. (Horatio on noting dawn.)

Morning—1136 The day begins to break, and night is fled,
Whose pitchy mantle over-veil'd the earth.
King Henry VI., Part I., Act II. Scene 2. (Bedford to Talbot and others.)

1137 The silent hours steal on,
And flaky darkness breaks within the east.
King Richard III., Act V. Scene 3. (Stanley to Richmond.)

1138 Night's swift dragons cut the clouds full fast,
And yonder shines Aurora's harbinger;
At whose approach, ghosts, wandering here and there,
Troop home to churchyards.
Midsummer Night's Dream, Act III. Scene 2. (Puck to Oberon.)

1139 See how the morning opes her golden gates,
And takes her farewell of the glorious sun!
Henry VI., Part III., Act II. Scene 1. (Richard to Edward.)

1140 The gray-ey'd morn smiles on the frowning night,
Checkering the eastern clouds with streaks of light.
Romeo and Juliet, Act II. Scene 3. (Friar Laurence in his cell.)

1141 Night's candles are burnt out, and jocund day
Stands tiptoe on the misty mountains' tops.
Romeo and Juliet, Act III. Scene 5. (Romeo to Juliet—Balcony Scene.)

Mother—1142 O wonderful son, that can so astonish a mother!
Hamlet, Act III. Scene 2. (To Rosencrantz.)

Mother—1143 That would hang us every mother's son.
Midsummer Night's Dream, Act I. Scene 2. (All in Chorus—Quince, Snug, Bottom, Flute, Snout and Starveling.)

Motley—1144 And yet a motley fool,—
Motley's the only wear.
As You Like It, Act II. Scene 7. (Jaques.)

Mouths—1145 Your name is great
In mouths of wisest censure.
Othello, Act II. Scene 3. (Othello to Montano.)

Murder—1146 Methought I heard a voice cry, 'Sleep no more!
Macbeth does murder sleep.'
Macbeth, Act II. Scene 2. (Macbeth after assassinating King Duncan.)

1147 Foul deeds will rise,
Though all the earth o'erwhelm them, to men's eyes.
Hamlet, Act I. Scene 2. (After hearing of his Father's ghost.)

1148 For murder, though it have no tongue, will speak
With most miraculous organ.
Hamlet, Act II. Scene 2. (Chiding himself for his apathy.)

Muse—1149 O, for a muse of fire, that would ascend
The brightest heaven of invention.
King Henry V., Act I. (Chorus.)

Music—1150 The man that hath no music in himself,
Nor is not moved with concord of sweet sounds,
Is fit for treasons, stratagems, and spoils;
The motions of his spirits are dull as night,
And his affections dark as Erebus:
Let no such man be trusted.
Merchant of Venice, Act V. Scene 1. (Lorenzo to Jessica.)

Music—1151 If music be the food of love, play on,
Give me excess of it; that surfeiting,
The appetite may sicken, and so die.
That strain again;—it had a dying fall:
O, it came o'er my ear like the sweet sound
That breathes upon a bank of violets,
Stealing and giving odor.
Twelfth Night, Act I. Scene 1. (Orsino, Duke of Illyria, Soliloquizing.)

Mystery—1152 You would play upon me: you would pluck out the heart of my mystery.
Hamlet, Act III. Scene 2. (Hamlet to Guildenstern.)

N

Naked—1153 And thus I clothe my naked villainy
With odd old ends, stolen forth of holy writ;
And seem a saint when most I play the devil.
King Richard III., Act I. Scene 3. (Gloster, solus.)

Name—1154 Good name in man and woman, dear my lord,
Is the immediate jewel of their souls;
Who steals my purse steals trash; 'tis something, nothing;
'Twas mine, 'tis his, and has been slave to thousands;
But he that filches from me my good name,
Robs me of that which not enriches him,
And makes me poor indeed.
Othello, Act III. Scene 3. (Iago to Othello.)

1155 *A.* What is thy name?
C. A name unmusical to Volscian's ears,
And harsh in sound to thine.
Coriolanus, Act IV. Scene 5. (Aufidius and Coriolanus.)

Nativity—1156 They say there is divinity in odd numbers, either in nativity, chance, or death.
Merry Wives of Windsor, Act V. Scene 1. (Falstaff to Mr. Quickly.)

Nature—1157 One touch of Nature makes the whole world kin.

Troilus and Cressida, Act III. Scene 3. (Ulysses to Achilles.)

1158 I have thought some of Nature's journeymen had made men and not made them well, they imitated humanity so abominably.

Hamlet, Act III. Scene 2. (To the players.)

1159 Nature hath fram'd strange fellows in her time.

Merchant of Venice, Act I. Scene 1. (Salarino to Antonio.)

1160 To write and read comes by nature.

Much Ado About Nothing, Act III. Scene 3. (Dogberry to second Watchman.)

Necessity—1161 Are you content to be our general?
To make a virtue of necessity,
And live, as we do in this wilderness?

Two Gentlemen of Verona, Act IV. Scene 1. (2d Outlaw to Valentine.)

1162 *King.* She must lie here on mere necessity.
Biron. Necessity will make us all forsworn.

Love's Labor's Lost, Act I. Scene 1.

1163 I'd rather dwell in my necessity.

Merchant of Venice, Act I. Scene 3. (Bassanio to Antonio.)

Neither—1164 Neither here nor there.

Othello, Act IV. Scene 3. (Emilia to Desdemona.)

Nestor—1165 Though Nestor swear the jest be laughable.

Merchant of Venice, Act I. Scene 1. (Salarino to Antonio.)

Night—1166 Making night hideous.

Hamlet, Act I. Scene 4. (Soliloquy.)

1167 This sweaty haste
Doth make the night joint-laborer with the day.

Hamlet, Act I. Scene 1. (Marcellus marveling at war preparations.)

Night—1168 There's husbandry in heaven,
Their candles are all out.
Macbeth, Act II. Scene 1. (Banquo to Fleance.)

1169 When the sun sets, who doth not look for night?
King Richard III., Act II. Scene 3. (Third Citizen.)

Niobe—1170 Like Niobe, all tears.
Hamlet, Act I. Scene 2. (After his interview with the King, Queen, and Lords.)

Nobility—1171 And as the soldiers bore dead bodies by,
He call'd them untaught knaves, unmannerly,
To bring a slovenly unhandsome corse
Betwixt the wind and his nobility.
King Henry IV., Part I., Act I. Scene 3. (Hotspur to King Henry.)

Not—1172 O God! thy arm was here,
And not unto us but to thy arm alone,
Ascribe we all.
King Henry V., Act IV. Scene 8. (After the Battle.)

Note—1173 I'll note you in my book of memory.
King Henry VI., Part I., Act II. Scene 4. (Plantagenet to Somerset.)

1174 Note this before my notes.
There's not a note of mine that's worth the noting.
Much Ado About Nothing, Act II. Scene 3. (Balthazar to Don Pedro.)

Nothing—1175 When I told you
My state was nothing, I should then have told you
That I was worse than nothing.
Merchant of Venice, Act III. Scene 2. (Bassanio to Portia.)

1176 Gratiano speaks an infinite deal of nothing.
Merchant of Venice, Act I. Scene 1. (Bassanio to Antonio.)

Nothing—1177 The covering sky is nothing; Bohemia nothing;
My wife is nothing; nor nothing have these nothings,
If this be nothing.
Winter's Tale, Act I. Scene 2. (Leontes to Camillo.)

1178 Nothing in his life
Became him like the leaving it.
Macbeth, Act I. Scene 4. (Malcolm to Duncan.)

Nostril—1179 The rankest compound of villainous smell that ever offended nostril.
Merry Wives of Windsor, Act III. Scene 5. (Falstaff to Ford.)

Now—1180 Now is the winter of our discontent
Made glorious summer by this sun of York;
And all the clouds that lower'd upon our house
In the deep bosom of the ocean buried.
Richard III., Act I. Scene 1. (Gloster on his own deformities.)

Nunnery—1181 Get thee to a nunnery.
Hamlet, Act III. Scene 1. (To Ophelia.)

Nymph—1182 Nymph, in thy orisons
Be all my sins remember'd.
Hamlet, Act III. Scene 1. (Hamlet to Ophelia.)

O

Oath—1183 You would seek to unsphere the stars with oaths.
Winter's Tale, Act I. Scene 2. (Hermione to Polixenes.)

1184 Swear me, Kate, like a lady, as thou art,
A good mouth-filling oath.
King Henry IV., Part I., Act III. Scene 1. (Hotspur to his Wife.)

Obedience—1185 I shall in all my best obey you, madam.
Hamlet, Act I. Scene 2. (To his Mother.)

Obscure—1186 And my large kingdom for a little grave,
A little, little grave, an obscure grave.
King Richard II., Act III. Scene 3. (To his Nobles.)

Observe—1187 The glass of fashion and the mould of form,
The observ'd of all observers!
Hamlet, Act III. Scene 1. (Ophelia, after her interview with him.)

1188 I do observe you now of late:
I have not from your eyes that gentleness,
And show of love, as I was wont to have:
You bear too stubborn and too strange a hand
Over your friend that loves you.
Julius Cæsar, Act I. Scene 2. (Cassius to Brutus.)

Observation—1189 He is but a bastard to the time
That doth not smack of observation.
King John, Act I. Scene 1. (The Bastard's Soliloquy.)

Off—1190 *G.* If they have done this deed, my noble lord.
H. If!—thou protector of this damned strumpet,
Talk'st thou to me of ifs?—Thou art a traitor:—
Off with his head!
King Richard III., Act III. Scene 4. (Gloster and Hastings.)

1191 For Somerset, off with his guilty head!
King Henry VI., Part III., Act V. Scene 5. (King Edward.)

1192 Off goes his bonnet to an oyster wench.
King Richard II., Act I. Scene 4. (The King to Aumerle with reference to Bolingbroke.)

Offense—1193 Oh, my offense is rank, it smells to heaven!
Hamlet, Act III. Scene 3. (The King's Soliloquy.)

1194 All's not offense that indiscretion finds.
King Lear, Act II. Scene 4. (Goneril to her Father.)

1195 Every offense is not a hate at first.
Merchant of Venice, Act IV. Scene 1. (Bassanio to Shylock.)

Old—1196 Old John of Gaunt, time-honor'd Lancaster.
King Richard II., Act I. Scene 1. (The King to his Uncle.)

1197 An old man is twice a child.
Hamlet, Act II. Scene 2. (Hamlet, speaking of Polonius.)

Opinion—1198 Fish not with this melancholy bait
For this fool gudgeon, this opinion.
Merchant of Venice, Act I. Scene 1. (Gratiano to Antonio.)

1199 We will proceed no further in this business:—
He hath honor'd me of late; and I have bought
Golden opinions from all sorts of people,
Which would be worn now in their newest gloss,
Not cast aside so soon.
Macbeth, Act I. Scene 7. (Macbeth to Lady Macbeth before the Murder.)

1200 A plague of opinion! a man may wear it on both sides, like a leathern jerkin.
Troilus and Cressida, Act III. Scene 3. (Thersites to Achilles.)

Oracle—1201 I am Sir Oracle,
And when I ope my lips let no dog bark!
Merchant of Venice, Act I. Scene 1. (Gratiano to Antonio.)

Orator—1202 I am no orator, as Brutus is;
But, as you know me all, a plain blunt man,
That loves my friend.
Julius Cæsar, Act III. Scene 2. (Antony to the Citizens.)

Orators—1203 Very good orators, when they are out, they will spit.
As You Like It, Act IV. Scene 1. (Rosalind to Orlando.)

Order—1204 The heavens themselves, the planets, and this centre,
Observe degree, priority and place,
Insisture, course, proportion, season, form,
Office, and custom, in all line of order.
Troilus and Cressida, Act I. Scene 3. (Ulysses to the other Generals.)

1205 Take but degree away, untune that string,
And, hark, what discord follows!
Troilus and Cressida, Act I. Scene 3. (Ulysses to the other Generals.)

Orisons—1206 In thy orisons be all my sins remember'd.
Hamlet, Act III. Scene 1. (Hamlet to Ophelia.)

Occupation—1207 Othello's occupation's gone.
Othello, Act III. Scene 3. (His despair in doubt about Desdemona.)

Out—1208 Out of my door, you witch!
Merry Wives of Windsor, Act IV. Scene 2.

1209 Out, damned spot! out I say.
Macbeth, Act V. Scene 1. (Lady Macbeth walking and talking in her sleep.)

1210 Out, out, brief candle!
Life's but a walking shadow, a poor player
That struts and frets his hour upon the stage,
And then is heard no more; it is a tale
Told by an idiot, full of sound and fury,
Signifying nothing.
Macbeth, Act V. Scene 5. (On his wife's death.)

Outherods—1211 It outherods Herod.
Hamlet, Act III. Scene 2. (Hamlet to the Players.)

Over Shoe Tops—1212 He was more than over shoes in love.
Two Gentlemen of Verona, Act I. Scene 1. (Proteus to Valentine.)

Owe—1213 Thou owest me thy love.
King Henry IV., Part I., Act III. Scene 3. (Falstaff to Prince Henry.)

Oyster—1214 Why, then, the world's mine oyster,
Which I with sword will open.
Merry Wives of Windsor, Act II. Scene 2. (Pistol to Falstaff.)

1215 I will not be sworn but love may transform me to an oyster: but I'll take my oath on it, till he have made an oyster of me he shall never make me such a fool.
Much Ado About Nothing, Act II. Scene 3. (Benedick, alone.)

P

Paddle—1216 Didst thou not see her paddle with the palm of his hand? didst not mark that?
Othello, Act II. Scene 1. (Iago to Roderigo.)

Paddling—1217 But to be paddling palms, and pinching fingers,
As now they are; and making practic'd smiles,
As in a looking-glass; and then to sigh—
O, that is entertainment
My bosom likes not, nor my brows!
Winter's Tale, Act I. Scene 2. (Leontes, to himself.)

1218 Paddling in your neck with his damn'd fingers.
Hamlet, Act III. Scene 4. (Hamlet's advice to his Mother.)

Paid—1219 He is well paid that is well satisfied:
And I, delivering you am satisfied,
And therein do account myself well paid.
Merchant of Venice, Act IV. Scene 1. (Portia to Antonio.)

Pain—1220 The labor we delight in physics pain.
Macbeth, Act II. Scene 3. (Macbeth to Macduff after the murder of Duncan.)

Paint—1221 Now get you to my lady's chamber, and tell her, let her paint an inch thick, to this favor she must come.

Hamlet, Act V. Scene 1. (Hamlet to Yorick's skull.)

Palace—1222 A palace
For the crown'd truth to dwell in.

Pericles, Act V. Scene 1. (Pericles to his Daughter.)

Palm—1223 Ye gods it doth amaze me,
A man of such a feeble temper should
So get the start of the majestic world,
And bear the palm alone.

Julius Cæsar, Act I. Scene 2. (Cassius to Brutus.)

Palsied—1224 And doth beg the alms of palsied eld.

Measure for Measure, Act III. Scene 1. (The Duke to Claudio.)

Pansies—1225 There's rosemary, that's for remembrance;
. . . and there is pansies: that's for thoughts.

Hamlet, Act IV. Scene 5. (Ophelia.)

Pantaloon—1226 The sixth age shifts
Into the lean and slipper'd pantaloon;
With spectacles on nose and pouch on side;
His youthful hose well saved, a world too wide
For his shrunk shank; and his big manly voice,
Turning again towards childish treble, pipes
And whistles in his sound.

As You Like It, Act II. Scene 7. (Jaques on the Seven Ages of Man.)

Paper-mill—1227 Thou hast most traitorously corrupted the youth of the realm, in erecting a grammar-school: and whereas, before, our forefathers had no other books but the score and the tally, thou hast caused printing to be used; and, contrary to the King, his crown and dignity, thou hast built a paper-mill.

King Henry VI., Part II., Act IV. Scene 7. (Cade to Lord Say.)

Paragon—1228 *Q.* He is a very paramour for a sweet voice.
F. You must say paragon: a paramour is, God bless us, a thing of naught.
Midsummer Night's Dream, Act IV. Scene 2. (Quince and Flute.)

1229 Paragon'd o' the world.
King Henry VIII., Act II. Scene 4. (The King, referring to Queen Katharine.)

Parchment—1230 Is not this a lamentable thing, that of the skin of an innocent lamb should be made parchment? that parchment, being scribbled o'er, should undo a man?
King Henry VI., Part II., Act IV. Scene 2. (Cade to his followers.)

Pardon—1231 Pardon it; the phrase is to the matter.
Measure for Measure, Act V. Scene 1. (Isabella to the Duke.)

Parish—1232 The why is plain as way to parish church.
As You Like It, Act II. Scene 7. (Jaques to Duke S.)

Parthian—1233 Like the Parthian, I shall flying fight.
Cymbeline, Act I. Scene 7. (Iachimo, aside, while Imogen reads letter.)

Parting—1234 I humbly take my leave.
King Richard III., Act IV. Scene 3. (Tyrrel to King Richard.)

1235 Good-night, good-night! parting is such sweet sorrow,
That I shall say good-night till it be to-morrow.
Romeo and Juliet, Act II. Scene 2. (Juliet to Romeo.)

1236 The day had broke before we parted.
Othello, Act III. Scene 1. (Cassio to Iago.)

Parting—1237 Nay, 'twill be this hour ere I have done weeping; here's my mother's breath up and down; now come I to my sister; mark the moan she makes; now the dog all this while sheds not a tear, nor speaks a word; but see how I lay the dust with my tears.
Two Gentlemen of Verona, Act II. Scene 3.

1238 This parting heart strikes poor lovers dumb.
Two Gentlemen of Verona, Act II. Scene 2. (Proteus to Panthino.)

Passing—1239 My story being done,
She gave me for my pains a world of sighs;
She swore, in faith, 'twas strange, 'twas passing strange.
Othello, Act I. Scene 3. (The Moor's defense before the Senate.)

Past—1240 *I.* What, are you hurt, lieutenant?
C. Ay, past all surgery.
Othello, Act II. Scene 3. (Iago and Cassio.)

1241 Past corporal toil.
King Henry V., Act I. Scene 1. (Canterbury to Ely.)

Patches—1242 Patches set upon a little breach,
Discredit more in hiding of the fault,
Than did the fault before.
King John, Act II. Scene 2. (Pembroke to Salisbury.)

Patience—1243 'Tis all men's office to speak patience,
But no man's virtue, nor sufficiency,
To be so moral when he shall endure
The like himself.
Much Ado About Nothing, Act V. Scene 1. (Leonato to Antonio.)

1244 Like Patience, gazing on king's graves, and smiling
Extremity out of act.
Pericles, Act V. Scene 1. (Pericles to Marina.)

Patience—1245 Patience and sorrow strove
Who should express her goodliest.
King Lear, Act IV. Scene 3. (Gentleman to Kent.)

1246 She pined in thought
And, with a green and yellow melancholy,
She sat, like Patience on a monument,
Smiling at grief.
Twelfth Night, Act II. Scene 4. (Viola to the Duke.)

1247 How poor are they that have not patience!
What wound did ever heal but by degrees?
Othello, Act II. Scene 3. (Iago to Roderigo.)

Patient—1248 'Tis for me to be patient; I am in adversity.
Comedy of Errors, Act IV. Scene 4. (Dromio of Ephesus to officer.)

1249 Therein the patient
Must minister to himself.
Macbeth, Act V. Scene 3. (The Doctor to Macbeth.)

1250 As patient as the female dove
When that her golden couplets are disclosed.
Hamlet, Act V. Scene 1. (The Queen.)

Paunches—1251 Fat paunches have lean pates; and dainty bits
Make rich the ribs, but bankerout the wits.
Love's Labor's Lost, Act I. Scene 1. (Longaville to the King.)

Pause—1252 I pause for a reply.
Julius Cæsar, Act III. Scene 2. (Brutus to the Citizens.)

Peace—1253 Peace sit you down,
And let me wring your heart: for so I shall,
If it be made of penetrable stuff.
Hamlet, Act III. Scene 4. (Hamlet to his Mother.)

Peace—1254 He gave his honors to the world again,
His blessed part to Heaven, and slept in peace.
King Henry VIII., Act IV. Scene 2. (Griffith telling Queen Katharine about Wolsey's death.)

1255 I, in this weak piping time of peace,
Have no delight to pass away the time,
Unless to see my shadow in the sun.
King Richard III., Act I. Scene 1. (Gloster, solus.)

Pearl—1256 Of one whose hand,
Like the base Indian, threw a pearl away
Richer than all his tribe.
Othello, Act V. Scene 2. (The Moor before his death.)

Peers—1257 Brave peers of England, pillars of the state.
King Henry VI., Part II., Act I. Scene 1. (Gloster to Cardinal Beaufort.)

People—1258 Was ever feather so lightly blown to and fro as this multitude?
King Henry VI., Part II., Act IV. Scene 8. (Cade, before his flight.)

Perilous—1259 That's a perilous shot out of an elder gun.
King Henry V., Act IV. Scene 1. (Williams to King Henry.)

Perjury—1260 Shall I lay perjury upon my soul?
No, not for Venice.
Merchant of Venice, Act IV. Scene 1. (Shylock refusing thrice the money.)

Perjury—1261 At lover's perjuries,
They say, Jove laughs.
Romeo and Juliet, Act II. Scene 2. (Juliet to Romeo.)

Perspective—1262 Like perspectives, which, rightly gazed upon,
Shew nothing but confusion—eyed awry,
Distinguish form.
Richard II., Act II. Scene 2. (Bushy to the Queen.)

Perusal—1263 He falls to such perusal of my face
As he would draw it.
Hamlet, Act II. Scene 1. (Ophelia telling about her interview with Hamlet.)

Petar—1264 'Tis the sport to have the engineer
Hoist with his own petar.
Hamlet, Act III. Scene 4. (Counterplotting his Uncle's designs.)

Philippi—1265 I will see thee at Philippi then.
Julius Cæsar, Act IV. Scene 3. (Brutus to the Ghost of Cæsar.)

Philosopher—1266 For there was never yet philosopher
That could endure the toothache patiently.
Much Ado About Nothing, Act V. Scene 1. (Leonato to Antonio.)

Philosophy—1267 There are more things in heaven and earth, Horatio,
Than are dreamt of in our philosophy.
Hamlet, Act I. Scene 5. (To Horatio, on his surprise at hearing the Ghost cry "Swear!")

1268 Hast any philosophy in thee, shepherd?
As You Like it, Act III. Scene 2. (Touchstone to Corin.)

Phœbus—1269 Hark! hark! the lark at heaven's gate sings,
And Phœbus' gins arise.
Cymbeline, Act II. Scene 3. (From Song.)

Physic—1270 Throw physic to the dogs, I'll none of it.
Macbeth, Act V. Scene 3. (Macbeth to the Doctor.)

Pictures 1271 The sleeping and the dead
Are but as pictures.
Macbeth, Act II. Scene 2. (Lady Macbeth urging her husband to return and leave the daggers.)

1272 Dost thou love pictures?
Taming of the Shrew, Induction, Scene 2. (2d Servant to Sly.)

Pin—1273 I do not set my life at a pin's fee.
Hamlet, Act I. Scene 4. (Hamlet, after the Ghost had beckoned him.)

Pinch—1274 Along with them
They brought one Pinch, a hungry, lean-faced villain,
A mere anatomy, a mountebank.
Comedy of Errors, Act V. Scene 1. (Antipholus of Ephesus to the Duke.)

Pirate—1275 Notable pirate! thou salt-water thief!
Twelfth Night, Act V. Scene 1. (The Duke to Antonio.)

Pitch—1276 *T.* All the lands thou hast
Lie in a pitch'd field.
A. Ay, defil'd land, my lord.
Timon of Athens, Act I. Scene 2 (Timon to Alcibiades); King Henry IV., Part I., Act II. Scene 4; Much Ado About Nothing, Act III. Scene 3.

Pity—1277 *V.* I pity you.
O. That's a degree to love.
Twelfth Night, Act III. Scene 1. (Viola to Olivia.)

1278 Those that can pity—may—let fall a tear.
King Henry VIII., Prologue, Line 5.

1279 Are not within the leaf of pity writ.
Timon of Athens, Act IV. Scene 3. (Timon to Alcibiades.)

1280 He hath a tear for pity, and a hand
Open as day for melting charity.
King Henry IV., Part II., Act IV. Scene 4. (The King to Clarence.)

1281 But yet the pity of it, Iago! O, Iago, the pity of it, Iago!
Othello, Act IV. Scene 1. (The Moor to Iago.)

Plague—1282 A plague upon you all!
King Richard III., Act I. Scene 3. (To Lord Grey.)

Plague—1283 A plague o' these pickle herrings!
Twelfth Night, Act I. Scene 5. (Sir Toby to Olivia.)

1284 A plague o' both your houses!
Romeo and Juliet, Act III. Scene 1. (Mercutio after being hurt by Tybalt.)

Play—1285 The play's the thing,
Wherein I'll catch the conscience of the king.
Hamlet, Act II. Scene 2. (His reflections on the Players and himself.)

Players—1286 O, there be players that I have seen play, and heard others praise, and that highly, not to speak it profanely, that, neither having the accent of Christians, nor the gait of Christian, pagan, nor man, have so strutted and bellowed, that I have thought some of Nature's journeymen had made men, and not made them well, they imitated humanity so abominably.
Hamlet, Act III. Scene 2. (To the Players.)

Plentiful—1287 They have a plentiful lack of wit.
Hamlet, Act II. Scene 2. (Hamlet to Polonius.)

Plodders—1288 Small have continual plodders ever won,
Save base authority from others' books.
Love's Labor's Lost, Act I. Scene 1. (Biron to the King.)

Plummet—1289 Deeper than did ever plummet sound,
I'll drown my book.
Tempest, Act V. Scene 1. (Prospero.)

Pocket—1290 And yet you will stand to it, you will not pocket up wrong.
King Henry IV., Part I., Act III. Scene 3. (The Prince to Falstaff.)

Poetical—1291 I would the gods had made thee poetical.
As You Like It, Act III. Scene 3. (Touchstone to Aubrey.)

Points—1292 This fellow doth not stand upon points.
Midsummer Night's Dream, Act V. Scene 1. (Theseus to Lysander.)

Poison—1293 This even-handed justice
Commends the ingredients of our poison'd chalice
To our own lips. He's here in double trust;
First, as I am his kinsman and his subject,
Strong both against the deed; then, as his host,
Who should against his murderer shut the door,
Not bear the knife myself.
Macbeth, Act I. Scene 7. (Solus.)

1294 Sweet, sweet, sweet poison for the age's tooth.
King John, Act I. Scene 1. (The Bastard's Soliloquy.)

Pomp—1295 Take physic, pomp;
Expose thyself to feel what wretches feel.
King Lear, Act III. Scene 4. (Reflections in the Tempest.)

Pool—1296 The green mantle of the standing pool.
King Lear, Act III. Scene 4. (Edgar, feigning madness.)

Poor—1297 Poor and content, is rich, and rich enough;
But riches, fineless, is as poor as winter,
To him that ever fears he shall be poor.
Othello, Act III. Scene 3. (Iago to Othello, hinting at jealousy.)

1298 Poor naked wretches, wheresoe'er you are,
That bide the pelting of this pitiless storm!
King Lear, Act III. Scene 4. (His exclamation in the Tempest.)

Poppy—1299 Not poppy, nor mandragora,
Nor all the drowsy syrups of the world,
Shall ever medicine thee to that sweet sleep
Which thou ow'dst yesterday.
Othello, Act III. Scene 3. (Iago, after obtaining the handkerchief.)

Porcupine—1300 Each particular hair to stand an end,
Like quills upon the fretful porpentine.
Hamlet, Act I. Scene 5. (The Ghost to Hamlet.)

Portents—1301 The bay-trees in our country are all wither'd,
And meteors fright the fixed stars of heaven:
The pale-faced moon looks bloody on the earth,
And lean-looked prophets whisper fearful change.
King Richard II., Act II. Scene 4. (A Captain to Salisbury.)

1302 The night has been unruly: where we lay,
Our chimneys were blown down: and, as they say,
Lamentings heard i' the air.——
Some say the earth was feverous, and did shake.
Macbeth, Act II. Scene 3. (Lennox to Macbeth.)

1303 In the most high and palmy state of Rome,
A little ere the mightiest Julius fell,
The graves stood tenantless, and the sheeted dead
Did squeak and gibber in the Roman streets:
Stars with strains of fire, and dews of blood;
Disasters in the sun.
Hamlet, Act I. Scene 1. (Horatio; Prodigies.)

Ports—1304 All places that the eye of heaven visits
Are to a wise man ports and happy havens.
King Richard II., Act I. Scene 3. (Gaunt to Bolingbroke.)

Posteriors—1305 In the posteriors of this day, which the rude multitude call the afternoon.
Love's Labor's Lost, Act V. Scene 1.

Potent—1306 Most potent, grave, and reverend signiors,
My very noble and approved good masters,
That I have ta'en away this old man's daughter,
It is most true; true, I have married her;
The very head and front of my offending
Hath this extent, no more.
Othello, Act I. Scene 3. (To the Senate.)

Poverty—1307 Steeped me in poverty to the very lips.
Othello, Act IV. Scene 2. (The Moor to Desdemona.)

1308 My poverty, but not my will, consents.
Romeo and Juliet, Act V. Scene 1. (Apothecary to Romeo.)

Praise—1309 Our praises are our wages.
Winter's Tale, Act I. Scene 2. (Hermione to Leontes.)

1310 The plants look up to heaven, from whence
They have their nourishment.
Pericles, Act I. Scene 2. (Helicanus to Pericles.)

1311 Methinks she is too low for a high praise, too brown for a fair praise, and too little for a great praise.
Much Ado About Nothing, Act I. Scene 1. (Benedick to Claudio.)

1312 *King.* Praising what is lost,
Makes the remembrance dear.
All's Well that Ends Well, Act V. Scene 3. (King of France to Lafeu, an Old Lord.)

1313 *M.* Speak you this in my praise, master?
A. In thy condign praise.
Love's Labor's Lost, Act I. Scene 2. (Moth and Armado.)

1314 I have some wounds upon me, and they smart
To hear themselves remember'd.
Coriolanus, Act I. Scene 9. (Marcius to Cominius.)

Prayer-book—1315 *M.* See, where his grace stands 'tween two clergymen!
B. And, see, a book of prayer in his hand!
True ornaments to know a holy man.
King Richard III., Act III. Scene 7. (The Mayor and Buckingham.)

1316 Get a prayer-book in your hand,
And stand between two churchmen.
King Richard III., Act III. Scene 7. (Buckingham to Richard.)

Present—1317 Present fears
Are less than horrible imaginings.
Macbeth, Act I. Scene 3. (Macbeth to Banquo.)

Press—1318 Press not a falling man too far.
King Henry VIII., Act III. Scene 2. (The Lord Chamberlain to Surrey.)

Presumption—1319 It is presumption in us, when
The help of heaven we count the act of men.
All's Well that Ends Well, Act II. Scene 1. (Helena to the King.)

Priam's Curtain—1320 Such a man, so faint, so spiritless,
So dull, so dead in look, so woe-begone,
Drew Priam's curtain in the dead of night.
King Henry IV., Part II., Act I. Scene 1. (Northumberland to Morton.)

Pricking—1321 By the pricking of my thumbs,
Something wicked this way comes.
Macbeth, Act IV. Scene 1. (2d Witch before Macbeth enters.)

Pride—1322 Pride, pomp, and circumstances of glorious war.
Othello, Act III. Scene 3. (Othello's madness of suspicion about Desdemona.)

1323 My pride fell with my fortunes.
As You Like It, Act I. Scene 2. (Rosalind to Celia.)

Prief—1324 I will make a prief of it in my note-book.
Merry Wives of Windsor, Act I. Scene 1. (Sir Hugh Evans.)

Priests—1325 Led so grossly by this meddling priest,
Dreading the curse that money may buy out.
King John, Act III. Scene 1. (King John to King Philip.)

Prize—1326 It so falls out,
That what we have we prize not to the worth
Whiles we enjoy it; but being lack'd and lost,
Why then we rack the value; then we find
The virtue that possession would not show us
Whilst it was ours.
Much Ado About Nothing, Act II. Scene 1. (The Friar to Leonato.)

Prodigal—1327 Shall I keep your hogs, and eat husks with them? What prodigal portion have I spent, that I should come to such penury?
As You Like It, Act I. Scene 1. (Orlando to Oliver.)

Profit and Pleasure—1328 No profit grows where is no pleasure ta'en;
In brief, sir, study what you must affect.
Taming of the Shrew, Act I. Scene 1. (Tranio to Lucentio.)

Progress—1329 Let me wipe off this honorable dew,
That silverly doth progress on thy cheeks.
King John, Act V. Scene 2. (Lewis to Salisbury.)

Prologues—1330 Two truths are told,
As happy prologues to the swelling act
Of the imperial theme.
Macbeth, Act I. Scene 3. (Macbeth to Banquo.)

Promise—1331 That palter with us in a double sense;
That keep the word of promise to our ear,
And break it to our hope.
Macbeth, Act V. Scene 7. (Macbeth refusing to fight Macduff.)

Promotion—1332 O good old man; how well in thee appears
The constant service of the antique world,
When service sweat for duty, not for meed!
Thou art not for the fashion of these times,
Where none will sweat, but for promotion.
As You Like It, Act II. Scene 3. (Orlando to Adam.)

Prophesy—1333 I will prophesy, he comes to tell me of the players.
Hamlet, Act II. Scene 2. (To Guildenstern.)

Prophetic—1334 O my prophetic soul! mine uncle!
Hamlet, Act I. Scene 5. (Seeing the Ghost.)

Proof—1335 Give me the ocular proof;—
Make me see't; or, at the least, so prove it,
That the probation bear no hinge, nor loop,
To hang a doubt on.
Othello, Act III. Scene 3. (Othello to Iago.)

1336 Prove it before these varlets here; thou honorable man, prove it!
Measure for Measure, Act II. Scene 1. (Elbow.)

1337 That which you hear you'll swear you see, there is such unity in the proofs.
Winter's Tale, Act V. Scene 2. (One Gentleman to the others.)

1338 We'll leave a proof, by that which we will do,
Wives may be merry and yet honest too.
Merry Wives of Windsor, Act IV. Scene 2. (Mrs. Page to Mrs. Ford.)

1339 How prove you that, in the great heap of your knowledge?
As You Like It, Act I. Scene 2. (Celia to Touchstone.)

Proportion—1340 I, that am curtailed of this fair proportion,
Cheated of feature by dissembling nature,
Deform'd, unfinish'd, sent before my time
Into this breathing world, scarce half made up.
King Richard III., Act I. Scene 1. (Gloster on his deformities.)

Prosperity—1341 Prosperity's the very bond of love.
Winter's Tale, Act IV. Scene 3.

Protest—1342 *Q.* The lady protests too much, methinks.
H. O, but she'll keep her word!
Hamlet, Act III. Scene 2. (The Queen to Hamlet in the Players' Scene.)

Proud—1343 Thank me no thankings, nor proud me no prouds.
Romeo and Juliet, Act III. Scene 5. (Capulet to Juliet.)

1344 Proud setter-up and puller-down of kings.
King Henry VI., Part III., Act III. Scene 3. (Queen Margaret to Warwick.)

Prouder—1345 Prouder than rustling in unpaid-for silk.
Cymbeline, Act III. Scene 3. (Belarius.)

Prove—1346 I will prove it legitimate, sir, upon the oaths of judgment and reason.
Twelfth Night, Act III. Scene 2. (Fabian to Sir Andrew Ague-Cheek.)

Purge—1347 For I'll purge, and leave sack.
King Henry IV., Part I., Act V. Scene 4. (Falstaff, solus.)

Puritan—1348 But one Puritan amongst them, and he sings psalms to hornpipes.
Winter's Tale, Act IV. Scene 2. (Clown, solus.)

Purpose—1349 Make thick my blood,
Stop up the access and passage to remorse,
That no compunctious visitings of nature
Shake my fell purpose.
Macbeth, Act I. Scene 5. (Lady Macbeth summoning courage to kill Duncan.)

Purse—1350 Put money in thy purse.—Fill thy purse with money.
Othello, Act I. Scene 3. (Iago to Roderigo.)

Purses—1351 Their love
Lies in their purses; and whoso empties them,
By so much fills their hearts with deadly hate.
King Richard II., Act II. Scene 2. (Bagot to Green.)

Q

Quality—1352 Come, give us a taste of your quality.
Hamlet, Act II. Scene 2. (Hamlet to the Players.)

Quarrel—1353 Thy head is as full of quarrels as an egg is of meat.
Romeo and Juliet, Act III. Scene 1. (Mercutio to Benvolio.)

1354 How irksome is this music to my heart!
When such strings jar, what hope of harmony?
King Henry VI., Part II., Act II. Scene 1. (The King to his Lords.)

1355 To find quarrel in a straw,
When honor's at the stake.
Hamlet, Act IV. Scene 4. (Hamlet, solus.)

1356 Beware
Of entrance to a quarrel; but, being in,
Bear 't that the opposed may beware of thee.
Hamlet, Act I. Scene 3. (Polonius to Laertes.)

1357 Put we our quarrel to the will of Heaven,
Who, when he sees the hours ripe on earth,
Will rain hot vengeance on offenders' heads.
Richard II., Act I. Scene 2. (Gaunt to the Duchess of Gloster.)

1358 What stronger breastplate than a heart untainted!
Thrice is he arm'd that has his quarrel just;
And he but naked, though lock'd up in steel,
Whose conscience with injustice is corrupted.
King Henry VI., Part II., Act III. Scene 2. (The King after Duke Humphrey's death.)

Quarry—1359 Your castle is surpris'd; your wife, and babes
Savagely slaughter'd: to relate the manner,
Were, on the quarry of these murder'd deer,
To add the death of you.
Macbeth, Act IV. Scene 3. (Rosse to Macduff.)

Queen Mab—1360 O then, I see, Queen Mab hath been with you,
She is the fairies' midwife; and she comes
In shape no bigger than an agate-stone
On the forefinger of an alderman,
Drawn with a team of little atomies
Athwart men's noses as they lie asleep.
Romeo and Juliet, Act I. Scene 4. (Mercutio to Romeo.)

Question—1361 Her father loved me; oft invited me;
Still question'd me the story of my life
From year to year; the battles, sieges, fortunes,
That I have pass'd.
Othello, Act I. Scene 3. (The Moor to the Senate.)

Questionable—1362 Thou com'st in such questionable shape
That I will speak to thee.
Hamlet, Act I. Scene 4. (The Ghost Scene.)

R

Rail—1363 Let not the heavens hear these tell-tale women
Rail on the Lord's anointed.
King Richard III., Act IV. Scene 4. (Richard calls for trumpets and drums to drown the upbraidings of his Mother and Queen Elizabeth.)

Razure—1364 And razure of oblivion.
Measure for Measure, Act V. Scene 1. (The Duke to Angelo.)

Reason—1365 If there were reason for these miseries,
Then into limits could I bind my woes:—
Wilt thou have a reason for this coil?
Titus Andronicus, Act III. Scene 1. (On the mutilation of his daughter Lavinia by Demetrius and Chiron.)

1366 Or have we eaten on the insane root
That takes the reason prisoner?
Macbeth, Act I. Scene 3. (Banquo to Macbeth.)

Reason—1367 His reasons are two grains of wheat hid in two bushels of chaff; you shall seek all day ere you find them; and when you have found them they are not worth the search.

Merchant of Venice, Act I. Scene 1. (Bassanio to Antonio.)

1368 I have no other but a woman's reason;
I think him so, because I think him so.

Two Gentlemen of Verona, Act I. Scene 2. (Lucetta to Julia.)

Rebellion—1369 My own flesh and blood to rebel!

Merchant of Venice, Act III. Scene 1. (Shylock to Salarino.)

Reckoning 1370 I am ill at reckoning; it fits the spirit of a tapster.

Love's Labor's Lost, Act I. Scene 2. (Armado to Moth.)

1371 Ruminates like an hostess that hath no arithmetic but her brain to set down her reckoning.

Troilus and Cressida, Act III. Scene 3. (Thersites to Achilles.)

1372 No reckoning made, but sent to my account
With all my imperfections on my head.

Hamlet, Act I. Scene 5. (The Ghost to Hamlet.)

Reform—1373 O, reform it altogether.

Hamlet, Act III. Scene 2. (Hamlet to the Players.)

Rejoicer weep—1374 To weep with them that weep doth ease some deal,
But sorrow flouted at is double death.

Titus Andronicus, Act III. Scene 1. (Marcus to Titus and others.)

Relief—1375 For this relief, much thanks.

Hamlet, Act I. Scene 1. (Francisco to Bernardo.)

Remedy—1376 Things without all remedy
Should be without regard; what's done is done.
Macbeth, Act III. Scene 2. (Lady Macbeth to her husband.)

Remedies—1377 Our remedies oft in ourselves do lie
Which we ascribe to Heaven.
All's Well that Ends Well, Act I. Scene 1. (Helena, alone.)

Remuneration—1378. *Biron.* What is a remuneration?
Costard. Marry, sir, halfpenny farthing.
Love's Labor's Lost, Act III. Scene 1.

Rent—1379 See, what a rent the envious Casca made!
Julius Cæsar, Act III. Scene 2. (Antony to the Citizens.)

Report—1380 Report me and my cause aright.
Hamlet, Act V. Scene 2. (Hamlet, dying, to Horatio.)

Reproof—1381 I have a touch of your condition,
That cannot brook the accent of reproof.
Ring Richard III., Act IV. Scene 4. (Richard to his Mother.)

Reputation—1382 Thou liest in reputation sick.
King Richard II., Act II. Scene 1. (Gaunt to the King.)

Resolution—1383 Put on
The dauntless spirit of resolution.
King John, Act V. Scene 1. (The Bastard to the King.)

Rest—1384 Rest thy unrest on England's lawful earth.
King Richard III., Act IV. Scene 4. (Duchess of York.)

1385 Sleep dwell upon thine eyes, peace in thy breast!
Would I were sleep and peace, so sweet to rest.
Romeo and Juliet, Act II. Scene 2. (Romeo, the night before his marriage.)

1386 One that was a woman, sir; but, rest her soul, she's dead.
Hamlet, Act V. Scene 1. (Gravedigger to Hamlet.)

Rest—1387 So may he rest; his faults lie gently on him!
King Henry VIII., Act IV. Scene 2. (Katharine on hearing of Wolsey's death.)

Resurrection—1388 Why, all the souls that were, were forfeit once,
And He that might the vantage best have took
Found out the remedy.
Measure for Measure, Act II. Scene 2. (Isabella to Angelo.)

Retort—1389 I did dislike the cut of a certain courtier's beard; he sent me word, if I said his beard was not cut well, he was in the mind it was: this is called the "Retort Courteous."
As You Like It, Act V. Scene 4. (Touchstone to Jaques.)

Revels—1390 The king doth keep his revels here to-night.
Midsummer Night's Dream, Act II. Scene 1. (Puck.)

1391 Our revels now are ended: these our actors,
As I foretold you, were all spirits, and
Are melted into air, into thin air;
And, like the baseless fabric of this vision,
The cloud-capp'd towers, the gorgeous palaces,
The solemn temples, the great globe itself,
Yea, all which it inherit, shall dissolve;
And, like this insubstantial pageant faded,
Leave not a rack behind: We are such stuff
As dreams are made on, and our little life
Is rounded with a sleep.
Tempest, Act IV. Scene 1. (Prospero.)

Revenge—1392 Haste me to know it; that I, with wings as swift
As meditation, or the thoughts of love,
May sweep to my revenge.
Hamlet, Act I. Scene 5. (Hamlet to the Ghost.)

Rhyme and Reason—1393 *V.* How now, sir? what are you reasoning with yourself?
S. Nay, I was rhyming; 'tis you that have the reason.
Two Gentlemen of Verona, Act II. Scene 1. (Valentine to Speed.)

1394 *D.* In Reason nothing.
B. Something then in Rhyme.
Love's Labor's Lost, Act I. Scene 1. (Dumain and Biron.)

1395 *R.* But are you so much in love as your rhymes speak?
O. Neither rhyme nor reason can express how much.
As You Like It, Act III. Scene 2. (Rosalind and Orlando.)

Rialto—1396 What news on the Rialto?
Merchant of Venice, Act I. Scene 3. (Shylock to Bassanio.)

1397 Many a time and oft
In the Rialto you have rated me.
Merchant of Venice, Act I. Scene 3. (Shylock to Antonio.)

Rot—1398 'Tis but an hour ago since it was nine;
And, after one hour more 'twill be eleven;
And so, from hour to hour, we ripe and ripe,
And then, from hour to hour, we rot and rot.
As You Like It, Act II. Scene 7. (Jaques.)

Ripe—1399 And so, from hour to hour, we ripe and ripe,
And then, from hour to hour, we rot and rot,
And thereby hangs a tale.
As You Like It, Act II. Scene 7. (Jaques.)

Ripest—1400 The ripest fruit first falls.
King Richard II., Act II. Scene 1. (The King on hearing of Gaunt's death.)

Rivets—1401 With busy hammers, closing rivets up,
Give dreadful note of preparation.
King Henry V. (Chorus to Act IV.)

Roar—1402 I will roar, that it will do any man's heart good to hear me.

I will aggravate my voice so, that I will roar you as gently as any sucking dove; I will roar you an 'twere any nightingale.

Midsummer Night's Dream, Act I. Scene 2. (Bottom to Quince.)

Rob—1403 Rob me the Exchequer the first thing thou doest.

King Henry IV., Part I., Act III. Scene 3. (Falstaff to Prince Henry.)

Robbed—1404 He that is robb'd not wanting what is stolen, Let him not know it, and he's not robb'd at all.

Othello, Act III. Scene 3. (The Moor to Iago.)

1405 The robbed that smiles steals something from the thief.

Othello, Act I. Scene 3. (The Duke to Brabantio.)

Robes—1406 Our old robes sit easier than our new.

Macbeth, Act II. Scene 4. (Macduff to Rosse.)

Rod—1407 Take thy correction mildly? Kiss the rod?

King Richard II., Act V. Scene 1. (The Queen to the King.)

Roll—1408 I am not in the roll of common men.

King Henry IV., Part I., Act III. Scene 1. (Glendower to Hotspur.)

Roman—1409 This was the noblest Roman of them all.

Julius Cæsar, Act V. Scene 5. (Antony on seeing Brutus dead.)

Romans—1410 The last of all the Romans, fare thee well!

Julius Cæsar, Act V. Scene 3. (Brutus on seeing Cassius dead.)

1411 Romans, countrymen and lovers.

Julius Cæsar, Act III. Scene 2. (Brutus' Address to the Citizens after Cæsar's death.)

Rome—1412 To ruffle in the commonwealth of Rome.

Titus Andronicus, Act I. Scene 2. (Saturninus to Titus.)

Rome—1413 Rome indeed, and room enough,
When there is in it but one only man.
Julius Cæsar, Act I. Scene 2. (Cassius to Brutus.)

Romeo—1414 O Romeo, Romeo! wherefore art thou Romeo?
Romeo and Juliet, Act II. Scene 2. (Juliet.)

Rose—1415 What's in a name? that which we call a rose,
By any other name would smell as sweet.
Romeo and Juliet, Act II. Scene 2. (Juliet to Romeo.)

Roses—1416 Roses have thorns, and silver fountains mud.
Sonnets, xxxv.

Rude—1417 Rude am I in my speech,
And little bless'd with the soft phrase of peace.
Othello, Act I. Scene 3. (The Moor's speech before the Senate.)

Rumination—1418 My often rumination wraps me in a most humorous sadness.
As You Like It, Act IV. Scene 1. (Jaques to Rosalind.)

Run—1419 But yet I run before my horse to market.
King Richard III., Act I. Scene 2. (Gloster.)

Russia—1420 This will last out a night in Russia,
When nights are longest there.
Measure for Measure, Act II. Scene 1. (Angelo to Escalus.)

S

Sack—1421 O monstrous! but one halfpenny-worth of bread to this intolerable deal of sack!
King Henry IV., Part I., Act II. Scene 4. (Prince Henry reading Falstaff's bill of charges at the Boar's Head.)

Sad—1422 For Heaven's sake, let us sit upon the ground,
And tell sad stories of the death of kings.
King Richard II., Act III. Scene 2. (King Richard to his Nobles.)

Saint George—1423 Saint George, that swing'd the dragon, and e'er since
Sits on his horse back, at mine hostess' door.
King John, Act II. Scene 1. (The Bastard.)

Salvation—1424 Or, about some act
That has no relish of salvation in't.
Hamlet, Act III. Scene 3. (Hamlet cogitating under what condition his Uncle is to die.)

Samphire—1425 Half-way down
Hangs one that gathers samphire.
King Lear, Act IV. Scene 6. (Edgar to Gloster.)

Sands—1426 Now our sands are almost run.
Pericles, Prince of Tyre. Act V. Scene 2. (Gower, before the Temple of Diana.)

Scandal—1427 You know
That I do fawn on men, and hug them hard,
And after scandal them.
Julius Cæsar, Act I. Scene 2. (Cassius to Brutus.)

Scars—1428 He jests at scars that never felt a wound.
Romeo and Juliet, Act II. Scene 2. (Romeo in Capulet's garden.)

Scene—1429 Last scene of all,
That ends this strange eventful history,
Is second childishness and mere oblivion;
Sans teeth, sans eyes, sans taste, sans every thing.
As You Like It, Act II. Scene 7. (Jaques on the Seven Ages of Man.)

Scholar—1430 He was a scholar, and a ripe and good one;
Exceeding wise, fair spoken, and persuading;
Lofty and sour to them that loved him not;
But, to those men that sought him, sweet as summer.
King Henry VIII., Act IV. Scene 2. (Griffith to Queen Katharine respecting Wolsey.)

School-boy—1431 Then the whining school-boy, with his satchel,
And shining morning face, creeping like snail
Unwillingly to school.
As You Like It, Act II. Scene 7. (Jaques on the Seven Ages of Man.)

Scorn—1432 But, alas! to make me
The fixed figure, for the time of scorn
To point his slow and moving finger at.
Othello, Act IV. Scene 2. (The Moor to Desdemona.)

Scotched—1433 We have scotch'd the snake, but not kill'd it.
Macbeth, Act III. Scene 2. (Macbeth to his Lady.)

Scotland—1434 Stands Scotland where it did?
Macbeth, Act IV. Scene 3. (Macduff to Rosse.)

Scylla and Charybdis—1435 When I shun Scylla, your father, I fall into Charybdis, your mother.
Merchant of Venice, Act III. Scene 5. (Launcelot to Jessica.)

Sea—1436 I saw a thousand fearful wracks:
A thousand men that fishes gnaw'd upon:
Wedges of gold, great anchors, heaps of pearl,
Inestimable stones, unvalued jewels,
All scatter'd in the bottom of the sea.
Some lay in dead men's skulls; and in those holes
Where eyes did once inhabit there were crept,
As 'twere in scorn of eyes, reflecting gems,
That woo'd the slimy bottom of the deep,
And mock'd the dead bones that lay scatter'd by.
King Richard III., Act I. Scene 4. (Clarence's Dream.)

1437 I cannot, 'twixt the heaven and the main
Descry a sail.
Othello, Act II. Scene 1. (A Gentleman to Montano.)

Sear and Yellow Leaf—1438 I have lived long enough : my way of life
Is fallen into the sear, the yellow leaf
And that which should accompany old age,
As honor, love, obedience, troops of friends,
I must not look to have; but, in their stead,
Curses not loud but deep, mouth-honor, breath,
Which the poor heart would fain deny, and dare not.
Macbeth, Act V. Scene 3. (Tired of life, and contemplating old age without honor.)

Seas—1439 My hand will rather
The multitudinous seas incarnadine,
Making the green one red.
Macbeth, Act II. Scene 2. (Macbeth, solus.)

Seals—1440 But my kisses bring again, bring again,
Seals of love, but sealed in vain, sealed in vain.
Song in Measure for Measure, Act IV. Scene 1.

Sea-maid—1441 And certain stars shot madly from their spheres,
To hear the sea-maid's music.
Midsummer Night's Dream, Act II. Scene 2. (Oberon to Puck.)

Seamen—1442 So puts himself into the shipmate's toil,
With whom each minute threatens life or death.
Pericles, Act I. Scene 3. (Helicanus to Thaliard.)

1443 A man whom both the waters and the wind,
In that vast tennis-court, hath made the ball
For them to play upon.
Pericles, Act II. Scene 1. (Pericles to the Fisherman.)

1444 I would have men of such constancy put to sea that their business might be everything, and their intent everywhere ; for that's it that always makes a good voyage of nothing.
Twelfth Night, Act II. Scene 4. (Clown to the Duke.)

Season—1445 How many things by season seasoned are
To their right praise and true perfection!
Merchant of Venice, Act V. Scene 1. (Portia to Nerissa.)

1446 Season your admiration for a while
With an attent ear.
Hamlet, Act I. Scene 2. (Horatio to Hamlet.)

Seated—1447 And make my seated heart knock at my ribs.
Macbeth, Act I. Scene 3. (Macbeth to Banquo.)

Seeds—1448 If you can look into the seeds of time,
And say which grain will grow, and which will not.
Macbeth, Act I. Scene 3. (Banquo to the Witches.)

Seek—1449 When workmen strive to do better than well,
They do confound their skill in covetousness.
King John, Act IV. Scene 2. (Pembroke to Salisbury.)

Seem—1450 Men should be what they seem.
Othello, Act III. Scene 3. (Iago to Othello.)

Seems—1451 Seems, madam! nay, it is; I know not "seems."
Hamlet, Act I. Scene 2. (Hamlet to the Queen.)

Self—1452 I to myself am dearer than a friend.
Two Gentlemen of Verona, Act II. Scene 6. (Proteus balancing himself between honor and dishonor.)

Sense—1453 You cram these words into mine ears, against the stomach of my sense.
The Tempest, Act II. Scene 1. (Alonzo to Gonzalo.)

1454 The hand of little employment hath the daintier sense.
Hamlet, Act V. Scene 1. (The Prince to Horatio at the grave side.)

Senses—1455 *B.* I say, the gentleman had drunk himself out of his five sentences.
E. It is his five senses: fie, what the ignorance is!
Merry Wives of Windsor, Act I. Scene 1. (Bardolph to Sir Hugh Evans.)

Serpent—1456 He is a very serpent in my way.
King John, Act III. Scene 3. (The King to Hubert.)

1457 What, would'st thou have a serpent sting thee twice?
Merchant of Venice, Act IV. Scene 1. (Shylock to Bassanio.)

1458 A serpent that will sting thee to the heart.
King Richard II., Act V. Scene 3. (York to Bolingbroke.)

Serve—1459 Had I but served my God with half the zeal
I served my king, he would not in mine age
Have left me naked to mine enemies.
King Henry VIII., Act III. Scene 2. (Wolsey to Cromwell.)

Service—1460 I have done the state some service, and they know't;
No more of that.
Othello, Act V. Scene 2. (The Moor before his death.)

Servile—1461 Servile to all the skyey influences.
Measure for Measure, Act III. Scene 1. (Duke to Claudio.)

Shadow—1462 I am the shadow of poor Buckingham.
King Henry VIII., Act I. Scene 1. (To himself.)

1463 Shadows to-night
Have struck more terror to the soul of Richard
Than can the substance of ten thousand soldiers,
Arm'd in proof, and led by shallow Richmond.
King Richard III., Act V. Scene 3. (Gloster after his disturbed sleep in his tent.)

1464 Shine out, fair sun, till I have bought a glass,
That I may see my shadow as I pass.
King Richard III., Act I. Scene 2. (Gloster priding himself on his victory over Anne.)

Shadow and Substance—1465 No, no! I am but shadow of myself:
You are deceived, my substance is not here.
King Henry VI., Part I., Act II. Scene 3. (Talbot to the Countess.)

1466 Shew his eyes, and grieve his heart,
Come like shadows, so depart.
Macbeth, Act IV. Scene 1. (Witches talking *at* him.)

Shaft—1467 In my school-days, when I had lost one shaft,
I shot his fellow of the self-same flight,
The self-same way, with more advised watch,
To find the other forth; and, by adventuring both
I oft found both.
Merchant of Venice, Act I. Scene 1. (Bassanio to Antonio.)

Shall—1468 Shall remain!
Hear you this Triton of the minnows? mark you
His absolute shall?
Coriolanus, Act III. Scene 1. (To Sicinius.)

Shame—1469 O shame! where is thy blush?
Hamlet, Act III. Scene 4. (To his Mother.)

Shape—1470 Take any shape but that, and my firm nerves
Shall never tremble.
Macbeth, Act III. Scene 4. (On seeing the Ghost of Banquo.)

Show—1471 I have that within that passeth show.
Hamlet, Act I. Scene 2. (To his Mother and his Uncle.)

Shut—1472 Shut up
In measureless content.
Macbeth, Act II. Scene 1. (Banquo to Macbeth.)

Sickness—1473 We are not ourselves
When nature, being oppress'd, commands the mind
To suffer with the body.
King Lear, Act II. Scene 4. (The King to Gloster.)

Sickness—1474 This sickness doth infect
The very life-blood of our enterprise.
King Henry IV., Part I., Act IV. Scene 1. (Hotspur to Worcester.)

Sigh—1475 A plague of sighing and grief! it blows a man up like a bladder.
King Henry IV., Part I., Act II. Scene 4. (Falstaff to the Prince.)

1476 Sigh no more, ladies—sigh no more;
Men were deceivers ever;
One foot in sea, and one on shore;
To one thing constant never.
Much Ado About Nothing, Act II. Scene 3. (Balthazar's Song.)

Sighs—1477 She gave me for my pains a world of sighs.
Othello, Act I. Scene 3. (The Moor's defense before the Senate.)

Sign—1478 He dies and makes no sign; O God, forgive him!
King Henry VI., Part II., Act III. Scene 3. (The King, alluding to the dying Cardinal Beaufort.)

Signs—1479 The goats ran from the mountains, and the herds
Were strangely clamorous, to the frighted fields.
King Henry IV., Part I., Act III. Scene 3. (Glendower to Hotspur.)

1480 At my nativity
The front of heaven was full of fiery shapes,
Of burning cressets; and, at my birth,
The frame and huge foundation of the earth
Shaked like a coward.
King Henry IV., Part I., Act III. Scene 1. (Glendower to Hotspur.)

Signs—1481 Hung be the heavens with black, yield day to night!

Comets, importing change of times and states,
Brandish your crystal tresses in the sky;
And with them scourge the bad revolting stars,
That have consented unto Henry's death!

King Henry IV., Part I., Act I. Scene 1. (Bedford in the Abbey.)

Silence—1482 Silence is the perfectest herald of joy; I were but little happy if I could say how much.

Much Ado About Nothing, Act II. Scene 1. (Claudio to Hero.)

Silvia—1483 Except I be by Silvia in the night,
There is no music in the nightingale.

Two Gentlemen of Verona, Act III. Scene 1. (Valentine, alone.)

Sin—1484 Sin from my lips? O trespass sweetly urged! Give me my sin again.

Romeo and Juliet, Act I. Scene 5. (Romeo to her.)

Sing—1485 O she will sing the savageness out of a bear!

Othello, Act IV. Scene 1. (The Moor, of his Wife.)

Single—1486 But earthlier happy is the rose distill'd
Than that which, withering on the virgin thorn,
Grows, lives, and dies, in single blessedness.

Midsummer Night's Dream, Act I. Scene 1. (Theseus to Hermia.)

Singularity—1487 Put thyself into the trick of singularity.

Twelfth Night, Act II. Scene 5. (Malvolio reading a letter.)

Sinking—1488 I have a kind of alacrity in sinking.

Merry Wives of Windsor, Act III. Scene 5. (Falstaff.)

Sinning—1489 I am a man
More sinn'd against than sinning.

King Lear, Act III. Scene 2. (Lear to Kent.)

Sit—1490—Is't possible? Sits the wind in that corner?
Much Ado About Nothing, Act II. Scene 3. (Benedick, on hearing that Beatrice loves him.)

Skirmish—1491—A skirmish of wit between them.
Much Ado About Nothing, Act I. Scene 1. (Leonato to Messenger.)

Skull—1492 That skull had a tongue in it, and could sing once.
Hamlet, Act V. Scene 1. (Hamlet to Horatio.)

Slander—1493 I will be hang'd if some eternal villain,
Some busy and insinuating rogue,
Some cogging cozening slave, to get some office,
Have not devised this slander.
Othello, Act IV. Scene 2. (Emilia to Desdemona.)

1494 Slander—
Whose edge is sharper than the sword.
Cymbeline, Act III. Scene 4. (Pisanio musing while Imogen reads the letter.)

1495 No, 'tis slander, whose edge is sharper than the sword.
Cymbeline, Act III. Scene 4.

1496 Thou wrong'st a gentleman, who is as far from thy report as thou from honor.
Cymbeline, Act I. Scene 7. (Imogen to Iachimo.)

1497 For slander lives upon succession;
Forever housed where it gets possession.
Comedy of Errors, Act III. Scene 1. (Balthazar to Antipholus of Ephesus.)

Sleep—1498 O sleep, O gentle sleep!
Nature's soft nurse, how have I frightened thee,
That thou no more wilt weigh my eyelids down,
And steep my senses in forgetfulness?
King Henry IV., Part II., Act III. Scene 1. (The King, solus.)

Sleep—1499 And sleep in dull, cold marble.
King Henry VIII., Act III. Scene 2. (Wolsey to Cromwell.)

1500 Sleep, that sometimes shuts up sorrow's eye.
Midsummer Night's Dream, Act III. Scene 2. (Helena.)

1501 And hast thou kill'd him sleeping?
Midsummer Night's Dream, Act III. Scene 2. (Hermia to Demetrius.)

1502 And I pray you, let none of your people stir me: I have an exposition of sleep come upon me.
Midsummer Night's Dream, Act IV. Scene 1. (Bottom to Titania.)

1503 Shake off this downy sleep, death's counterfeit,
And look on death itself.
Macbeth, Act II. Scene 3. (Macduff.)

1504 Sleep, that knits up the ravell'd sleeve of care,
The death of each day's life, sore labor's bath,
Balm of hurt minds, great Nature's second course,
Chief nourisher in life's feast.
Macbeth, Act II. Scene 2. (To his Lady after the murder.)

1505 Sleep no more,
Macbeth does murder sleep.
Macbeth, Act II. Scene 2. (What he thought he heard.)

Slip—1506 If he had been as you,
And you as he, you would have slipp'd like him.
Measure for Measure, Act II. Scene 2. (Isabel to Angelo.)

Slow—1507 Wisely and slow: they stumble that run fast.
Romeo and Juliet, Act II. Scene 3. (The Friar to Romeo.)

Smell—1508 A very ancient and fish-like smell.
The Tempest, Act II. Scene 2. (Trinculo.)

1509 There was the rankest compound of villainous smell that ever offended nostril.
Merry Wives of Windsor, Act III. Scene 5. (Falstaff to Ford.)

Smelt—1510 And smelt so? puh!
Hamlet, Act V. Scene 1. (Hamlet to Horatio.)

Smile—1511 One may smile, and smile, and be a villain.
Hamlet, Act I. Scene 5. (Ruminating on what the Ghost has told him.)

1512 Seldom he smiles: and smiles in such a sort,
As if he mock'd himself, and scorn'd his spirit,
That could be moved to smile at any thing.
Julius Cæsar, Act I. Scene 2. (Cæsar to Antony, expressing his dislike of Cassius.)

1513 I can smile, and murder while I smile.
King Henry VI., Part III., Act III. Scene 2. (Gloster, Soliloquizing on the destruction of Edward and his Line.)

Smiling—1514 A villain with a smiling cheek.
Merchant of Venice, Act I. Scene 3. (Antonio aside to Bassanio.)

Smith—1515 I saw a smith stand with his hammer, thus,
The whilst his iron did on the anvil cool,
With open mouth swallowing a tailor's news.
King John, Act IV. Scene 2. (Hubert to the King after Arthur's death.)

Snow—1516 When snow the pasture sheets.
Antony and Cleopatra, Act I. Scene 4. (Cæsar to Antony.)

Society—1517 I am ill, but your being by me cannot amend me; society is no comfort to one not sociable.
Cymbeline, Act IV. Scene 3. (Imogen to Guiderius.)

Soldier—1518 He is a soldier fit to stand by Cæsar,
And give direction.
Othello, Act II. Scene 3. (Iago to Montano.)

1519 'Tis the soldier's life
To have their balmy slumbers waked with strife.
Othello, Act II. Scene 3. (The Moor to Desdemona.)

Soldier—1520 Then a soldier;
Full of strange oaths, and bearded like the pard,
Jealous in honor, sudden and quick in quarrel,
Seeking the bubble reputation
Even in the cannon's mouth.
As You Like It, Act II. Scene 7. (Jaques on the Seven Ages of Man.)

1521 That in the captain's but a choleric word
Which in the soldier is flat blasphemy.
Measure for Measure, Act II. Scene 2. (Isabella to Lucio.)

Solictor—1522 Bold of your worthiness, we single you
As our best-moving, fair solicitor.
Love's Labor's Lost, Act II. Scene 1. (The Princess of France to Boyat, with a message to the King of Navarre on his vow.)

Something—1523 Something too much of this.
Hamlet, Act III. Scene 2. (To Horatio, prior to the Play.)

Son—1524 He talks to me that never had a son.
King John, Act III. Scene 4. (Constance, the mother of Arthur, talking *at* Pandulph, the Pope's legate.)

Sore—1525 The truth you speak doth lack some gentleness,
And time to speak it in: you rub the sore
When you should bring the plaster.
The Tempest, Act II. Scene 1. (Gonzalo to Sebastian.)

Sorrow—1526 Here I and sorrows sit;
Here is my throne, bid kings come bow to it.
King John, Act III. Scene 1. (Constance to Salisbury.)

1527 Give sorrow words; the grief that does not speak
Whispers the o'er-fraught heart, and bids it break.
Macbeth, Act IV. Scene 3. (Malcolm on hearing Rosse relate the murder of Macduff's wife and children.)

1528 A countenance more in sorrow than in anger.
Hamlet, Act I. Scene 2. (Horatio to Hamlet.)

Sorrow—1529 Sorrow conceal'd, like an oven stopp'd,
Doth burn the heart to cinders.
Titus Andronicus, Act II. Scene 5. (Marcus, on seeing the mutilated Lavinia.)

1530 Down, you climbing sorrow,
Thy element's below.
King Lear, Act II. Scene 4. (The King to himself, after hearing the Fool's proverbs.)

1531 Sorrow ends not when it seemeth done.
King Richard II., Act I. Scene 2. (Duchess of Gloster to Gaunt.)

1532 Some unborn sorrow, ripe in fortune's womb,
Is coming towards me.
King Richard II., Act II. Scene 2. (The Queen to Bushy.)

1533 Affliction may one day smile again, and till then sit thee down, sorrow!
Love's Labor's Lost, Act I. Scene 1. (Constance to Biron.)

Soul—1534 Alas! alas!
Why, all the souls that were, were forfeit once;
And He that might the vantage best have took,
Found out the remedy.
Measure for Measure, Act II. Scene 2. (Isabella to Angelo.)

1535 Within this wall of flesh
There is a soul counts thee her creditor,
And with advantage means to pay thy love.
King John, Act III. Scene 3. (The King to Hubert.)

1536 Every subject's duty is the king's; but every subject's soul is his own.
King Henry V., Act IV. Scene 1. (King Henry to Williams and others.)

Soul—1537 That unlettered, small-knowing soul.
Love's Labor's Lost, Act I. Scene 1. (The King, reading.)

Sound—1538 To hear by the nose, it is dulcet in contagion.
Twelfth Night, Act II. Scene 3. (Sir Toby to Sir Andrew.)

1539 He goes but to see a noise that he heard, and is to come again.
Midsummer Night's Dream, Act III. Scene 1. (Quince to Thisbe.)

Sparrow—1540 There's a special providence in the fall of a sparrow.
Hamlet, Act V. Scene 2. (To Horatio, prior to the passage of arms with Laertes.)

1541 He that doth the ravens feed,
Yea, providently caters for the sparrow,
Be comfort to my age!
As You Like It, Act II. Scene 3. (Adam offering his savings to Orlando.)

Speak—1542 Mistake me not, I speak but as I find.
Taming of the Shrew, Act II. Scene 1. (Baptista to Petruchio.)

1543 Speak then to me, who neither beg nor fear
Your favors, nor your hate.
Macbeth, Act I. Scene 3. (Banquo to the Witches.)

1544 All tongues speak of him.
Coriolanus, Act II. Scene 1. (Brutus to the Tribunes.)

1545 Not to speak it profanely.
Hamlet, Act III. Scene 2. (Hamlet to the Players.)

1546 Speak, I'll go no further.
Hamlet, Act I. Scene 5. (To the Ghost.)

1547 I only speak right on.
Julius Cæsar, Act III. Scene 2. (Antony to the Citizens.)

Speak—1548 A heavier task could not have been imposed,
Than I to speak my griefs unspeakable.
Comedy of Errors, Act I. Scene 1. (Ægeon to the Duke.)

Speaking—1549 Speaking thick, which nature made his blemish.
King Henry IV., Part II., Act II. Scene 3 (Lady Percy to Northumberland.)

1550 *L.* He hath rid his prologue like a rough colt; he knows not the stop. It is not enough to speak, but to speak true.
H. Indeed he hath played on his prologue like a child on a recorder; a sound, but not in government.
T. His speech was like a tangled chain; nothing impaired but all disordered.
Midsummer Night's Dream, Act V. Scene 1. (Lysander, Hippolyta and Theseus.)

Spectacles—1551 What a pair of spectacles is here!
Troilus and Cressida, Act IV. Scene 4. (Pandarus.)

Speculation—1552 Thou hast no speculation in those eyes
Which thou dost glare with!
Macbeth, Act III. Scene 4. (Macbeth to the Ghost.)

Speech—1553 Speak the speech, I pray you, as I pronounced it to you, trippingly on the tongue; but if you mouth it, as many of your players do, I had as lief the town-crier spoke my lines. Nor do not saw the air too much—your hand thus; but use all gently; for in the very torrent, tempest, and (as I may say) the whirlwind of passion, you must acquire and beget a temperance that may give it smoothness.
Hamlet, Act III. Scene 2. (The Prince and certain Players.)

1554 A knavish speech sleeps in a foolish ear.
Hamlet, Act IV. Scene 2. (Hamlet to Rosencrantz.)

Speech—1555 O, it offends me to the soul, to see a robustious periwig-pated fellow tear a passion to tatters, to very rags, to split the ears of the groundlings; who, for the most part, are capable of nothing but inexplicable dumb shows and noise: I could have such a fellow whipped for o'erdoing Termagant; it outherods Herod; pray you, avoid it.

Hamlet, Act III. Scene 2. (The Prince to the Players.)

Sphere—1556 Two stars keep not their motion in one sphere.

King Henry IV., Part I., Act V. Scene 4. (Prince Henry to Hotspur.)

Spire—1557 Yon towers, whose wanton tops do buss the clouds.

Troilus and Cressida, Act IV. Scene 5. (Ulysses to Hector.)

Spirit—1558 The choice and master spirits of this age.

Julius Cæsar, Act III. Scene 1. (Antony to Brutus.)

1559 This morning, like the spirit of a youth
That means to be of note, begins betimes.

Antony and Cleopatra, Act IV. Scene 4. (Antony to his officers, and bidding adieu to Cleopatra.)

1560 I do lack some part of that quick spirit that is in Antony.

Julius Cæsar, Act I. Scene 2. (Brutus to Cassius.)

1561 There's nothing ill can dwell in such a temple;
If the ill spirit have so fair a house,
Good things will strive to dwell with 't.

Tempest, Act I. Scene 2. (Miranda to Prospero.)

Spirits—1562 *G.* I can call spirits from the vasty deep.
H. Why, so can I; or so can any man:
But will they come when you do call for them?

King Henry IV., Part I., Act III. Scene 1. (Glendower and Hotspur.)

Spiriting—1563 I will be correspondent to command,
And do my sp'riting gently.
Tempest, Act I. Scene 2. (Ariel to Prospero.)

Splenetive—1564 Though I am not splenetive and rash,
Yet have I something in me dangerous.
Hamlet, Act V. Scene 1. (Hamlet to Laertes, both in the Grave.)

Spoon—1565 He must have a long spoon that must eat with the devil.
Comedy of Errors, Act IV. Scene 3. (Dromio of Syracuse to Antipholus of Syracuse.)

1566 This is a devil, and no monster; I will leave him; I have no long spoon.
The Tempest, Act II. Scene 2. (Stephano to Trinculo.)

Spread—1567 Call forth your actors by the scroll;
Masters, spread yourselves.
Midsummer Night's Dream, Act I. Scene 2. (Bottom to his company.)

Spring—1568 The spring, the summer,
The childing autumn, angry winter, change
Their wonted liveries.
Midsummer Night's Dream, Act II. Scene 1. (Titania to Oberon.)

Spoons—1569 *King.* My lord of Canterbury,
I have a suit which you must not deny me;
That is, a fair young maid that yet wants baptism;
You must be godfather, and answer for her.
Cranmer. The greatest monarch now alive may glory
In such an honor; how may I deserve it,
That am a poor and humble subject to you?
King. Come, come, my lord, you'd spare your spoons.
King Henry VIII., Act V. Scene 2. (In allusion to the practice of sponsors presenting the child with spoons, or a spoon at the christening.)

Sport—1570 It is the first time that ever I heard breaking of ribs was sport for ladies.
As You Like It, Act I. Scene 2. (Touchstone to Le Beau.)

Springes—1571 Springes to catch woodcocks.
Hamlet, Act I. Scene 3. (Polonius to Ophelia.)

Spur—1572 What need we any spur but our own cause
To prick us to redress?
Julius Cæsar, Act II. Scene 1. (Brutus to Cassius, at a meeting of the conspirators.)

Stage—1573 I hold the world but as the world, Gratiano;
A stage, where every man must play a part,
And mine a sad one.
Merchant of Venice, Act I. Scene 1. (Antonio to Gratiano.)

Stale—1574 How weary, stale, flat and unprofitable
Seem to me all the uses of this world!
Hamlet, Act I. Scene 2. (His Soliloquy after the interview with his Uncle and Mother.)

Star—1575 It were all one
That I should love a bright particular star,
And think to wed it, he is so above me.
All's Well that Ends Well, Act I. Scene 1. (Helena, solus, expressing her love for Bertram.)

1576 Look, the unfolding star calls up the shepherd.
Measure for Measure, Act IV. Scene 2. (The Duke to the Provost.)

Star-Chamber—1577 I will make a star-chamber matter of it.
Merry Wives of Windsor, Act I. Scene 1. (Shallow to Sir Hugh Evans.)

Stars—1578 This majestical roof, fretted with golden fire.
Hamlet, Act II. Scene 2. (To Rosencrantz and Guildenstern.)

Stars—1579 Witness, you ever-burning lights above!
Othello, Act III. Scene 3. (Iago, swearing eternal service to the wrong'd Othello.)

1580 Give me my Romeo: and, when he shall die,
Take him and cut him out in litte stars,
And he will make the face of heaven so fine
That all the world will be in love with night,
And pay no worship to the garish sun.
Romeo and Juliet, Act III. Scene 2. (Juliet, alone.)

1581 Men at some time are masters of their fates:
The fault, dear Brutus, is not in our stars,
But in ourselves, that we are underlings.
Julius Cæsar, Act I. Scene 2. (Cassius to Brutus.)

1582 Those gold candles fix'd in heaven's air.
Sonnets, xxi.

1583 Let all the number of the stars give light
To thy fair way!
Antony and Cleopatra, Act III. Scene 2. (Lepidus to Octavius.)

1584 Look how the floor of heaven
Is thick inlaid with patines of bright gold.
There's not the smallest orb which thou behold'st,
But in his motion like an angel sings,
Still quiring to the young-eyed cherubins.
Such harmony is in immortal souls;
But whilst this muddy vesture of decay
Doth grossly close it in, we cannot hear it.
Merchant of Venice, Act V. Scene 1. (Lorenzo, alone.)

Stay—1585 *Ham.* Stay'd it long?
Hor. While one with moderate haste might tell a hundred.
Ham. Longer, Longer!
Hor. Not when I saw it.
Hamlet, Act I. Scene 2. (Hamlet and Horatio.)

Steed—1586 Steed threatens steed, in high and boastful neighs,
Piercing the night's dull ear.
King Henry V. (Chorus to Act IV.)

Steel—1587 Like a man of steel.
Antony and Cleopatra, Act IV. Scene 4. (Antony to Cleopatra.)

1588 Steel to the very back.
Titus Andronicus, Act IV. Scene 3. (Titus to his brother Marcus.)

1589 My man's as true as steel.
Romeo and Juliet, Act II. Scene 4. (Romeo to the Nurse.)

Stephen—1590 Nor no such men as you have reckoned up
As Stephen Sly, and old John Naps of Greece,
And Peter Turf and Henry Pimpernell;
And twenty more such names and men as these,
Which never were, nor no man ever saw.
Taming of the Shrew, Induction, Scene 2. (3d Servant to Sly.)

Stir—1591 We may as well push against Powle's, as stir 'em.
King Henry VIII., Act V. Scene 4. (The Porter and Man in Palace Yard.)

Stomach—1592 He was a man
Of an unbounded stomach.
King Henry VIII., Act IV. Scene 2. (Queen Katharine about Wolsey.)

Stone—1593 At this sight
My heart is turn'd to stone.
King Henry VI., Part II., Act V. Scene 2. (Young Clifford on seeing his Father's dead body.)

Stones—1594 But were I Brutus,
And Brutus Antony, there were an Antony
Would ruffle up your spirits, and put a tongue
In every wound of Cæsar, that should move
The stones of Rome to rise and mutiny.
Julius Cæsar, Act III. Scene 2. (Antony to the Citizens.)

Straining—1595 Straining harsh discords and unpleasing sharps.
Romeo and Juliet, Act III. Scene 5. (Juliet parting with Romeo.)

Strange—1596 But 'tis strange:
And oftentimes to win us to our harm,
The instruments of darkness tell us truths;
Win us with honest trifles, to betray us
In deepest consequence.
Macbeth, Act I. Scene 3. (Banquo to Macbeth.)

1597 'Twas strange, 'twas passing strange,
'Twas pitiful; 'twas wonderous pitiful;
She wishe'd she had not heard it.
Othello, Act I. Scene 3. (The Moor's defense before the Senate.)

Strawberry—1598 The strawberry grows underneath the nettle;
And wholesome berries thrive and ripen best
Neighbor'd by fruit of baser quality.
King Henry V., Act I. Scene 1. (Ely to Canterbury.)

Strike—1599 Strike now, or else the iron cools.
King Henry VI., Part III., Act V. Scene 1. (Gloster to Warwick.)

Striving—1600 How far your eyes may pierce I cannot tell,
Striving to better, oft we mar what's well.
King Lear, Act I. Scene 4. (Albany to Goneril.)

Strong—1601 Thou ever strong upon the stronger side.
King John, Act III. Scene 1. (Constance to Austria.)

Stuffing—1602 Stuffing the ears of men with false reports.
King Henry IV., Part II., Induction. (Rumor.)

Shadow and Substance—1603 Love like a shadow flies, when substance love pursues;
Pursuing that that flies, and flying what pursues.
Merry Wives of Windsor, Act II. Scene 2. (Ford to Falstaff.)

Success—1604 And on a love-book pray for my success.
Two Gentlemen of Verona, Act I. Scene 1. (Valentine to Proteus.)

1605 Didst thou never hear,
That things ill got had ever bad success?
King Henry VI., Part III., Act II. Scene 2. (The King to Clifford.)

Successors—1606 *S.* All his successors, gone before him, have done 't; and all his ancestors, that come after him, may; they may give the dozen white luces in their coat.
E. The dozen white luces do become an old coat well; it is a familiar beast to a man, and signifies love.
Merry Wives of Windsor, Act I. Scene 1. (Slender and the Parson, Sir Hugh Evans.)

Suckle—1607 To suckle fools, and chronicle small beer.
Othello, Act II. Scene 1. (Iago to Desdemona.)

Sufferance—1608 Sufferance is the badge of all our tribe.
Merchant of Venice, Act I. Scene 3. (Shylock to Antonio.)

Suggestion—1609 For all the rest,
They'll take a suggestion as a cat laps milk.
Tempest, Act II. Scene 1. (Antonio to Sebastian.)

Suicide—1610 He is dead, Cæsar;
Not by a public minister of justice;
Nor by a hired knife; but that self hand,
Which writ his honor in the acts it did.
Antony and Cleopatra, Act V. Scene 1. (Dercetas to Octavius Cæsar.)

Sum—1611 "Poor deer," quote he, "thou mak'st a testament,
As worldlings do, giving thy sum of more
To that which had too much."
As You Like It, Act II. Scene 1. (1st Lord to the Duke.)

Summer Friends—1612 *2d L.* The swallow follows not summer more willing than we your lordship.
T. Nor more willingly leaves in winter; such summer birds are men.
Timon of Athens, Act III. Scene 6. (Timon of Athens, flattered by the 2d Lord, one of his Attendants.)

1613 For men, like butterflies,
Show not their mealy wings but to the summer.
Troilus and Cressida, Act III. Scene 3. (Achilles to Patroclus.)

1614 One cloud of winter showers,
These flies are couch'd.
Timon of Athens, Act II. Scene 2. (Flavius to Timon.)

Summons—1615 And then it started, like a guilty thing
Upon a fearful summons.
Hamlet, Act I. Scene 1. (Horatio to Bernardo and Marcellus.)

Sun—1616 What light through yonder window breaks?
It is the east, and Juliet is the sun!
Arise, fair sun, and kill the envious moon.
Romeo and Juliet, Act II. Scene 2. (Romeo on seeing Juliet at the window.)

1617 I 'gin to be a-weary of the sun.
Macbeth, Act V. Scene 5. (On hearing that the Wood is moving to Dunsinane.)

1618 The self-same sun that shines upon his court,
Hides not his visage from our cottage, but
Looks on alike.
Winter's Tale, Act IV. Scene 3. (Perdita to Polixenes.)

Sun—1619 The heavenly-harness'd team
Begins his golden progress in the east.
King Henry IV., Part I., Act III. Scene 1. (Glendower to Mortimer.)

1620 Men shut their doors against a setting sun.
Timon of Athens, Act I. Scene 2. (Apernantus.)

1621 *E.* Dazzle mine eyes or do I see three suns?
R. Three glorious suns, each one a perfect sun;
See, see! they join, embrace, and seem to kiss;
Now are they but one.
King Henry VI., Part III., Act II. Scene 1. (Edward, Prince of Wales, to Richard of York.)

1622 That orbed continent, the fire
That severs day from night.
Twelfth Night, Act V. Scene 1. (Viola to the Duke.)

1623 Some rise by sin, and some by virtue.
Measure for Measure, Act II. Scene 1. (Escalus in reference to the execution of Claudio.)

1624 And teach me how
To name the bigger light, and how the less,
That burn by day and night.
The Tempest, Act I. Scene 2. (Caliban to Proserpine.)

Sunday—1625 Does not divide the Sunday from the week.
Hamlet, Act I. Scene 1. (Marcellus to Horatio.)

Supp'd—1626 I have supp'd full with horrors.
Macbeth, Act V. Scene 5. (Macbeth to Seyton.)

Supper—1627 Being full of supper and distempering draughts.
Othello, Act I. Scene 1. (Brabantio upbraiding Roderigo for following his Daughter.)

Surrey—1628 Saddle white Surrey for the field to-morrow.
King Richard III., Act V. Scene 3. (Richard to Catesby.)

Suspicion—1629 Or in the night, imagining some fear,
How easy is a bush supposed a bear!
Midsummer Night's Dream, Act V. Scene 1. (Theseus to Hippolyta.)

1630 Suspicion always haunts the guilty mind;
The thief doth fear each bush an officer.
King Henry VI., Part III., Act V. Scene 6. (Gloster to King Henry.)

Swashing—1631 We'll have a swashing and a martial outside.
As You Like It, Act I. Scene 3. (Rosalind to Celia.)

Swear—1632 Nay, let me alone for swearing.
Twelfth Night, Act III. Scene 4. (Sir Andrew to Sir Toby.)

Sweet—1633 Sweets to the sweet; farewell!
Hamlet, Act V. Scene 1. (The Queen scatters flowers on Ophelia's coffin.)

T

Tailor—1634 Thou liest, thou thread, thou thimble!
Away thou rag, thou quantity, thou remnant!
Taming of the Shrew, Act IV. Scene 3. (Petruchio to the Tailor.)

Take—1635 Nay, take my life and all, pardon not that;
You take my house when you do take the prop
That doth sustain my house; you take my life
When you do take the means whereby I live.
Merchant of Venice, Act IV. Scene 1. (Shylock, after the division of his wealth.)

1636 Take thine auld cloak about thee.
Othello, Act II. Scene 3. (Iago sings.)

1637 Take, oh, take those lips away!
A Song in Measure for Measure, Act IV. Scene 1.

Talbot—1638 Is this the scourge of France?
Is this the Talbot so much fear'd abroad,
That with his name the mothers still their babes?
King Henry VI., Part I., Act II. Scene 3. (The Countess of Auvergne.)

Tale—1639 Thereby hangs a tale.
Othello, Act III. Scene 1. (Clown.) Merry Wives of Windsor, Act I. Scene 4. Taming of the Shrew, Act IV. Scene 1. As You Like It, Act II. Scene 7.

1640 I will a round unvarnish'd tale deliver
Of my whole course of love.
Othello, Act I. Scene 3. (The Moor to the Senate.)

1641 But that I am forbid
To tell the secrets of my prison-house,
I could a tale unfold whose lightest word
Would harrow up thy soul, freeze thy young blood,
Make thy two eyes, like stars, start from their spheres,
Thy knotted and combined locks to part
And each particular hair to stand an end,
Like quills upon the fretful porpentine.
Hamlet, Act I. Scene 5. (The Ghost to Hamlet.)

1642 Life is as tedious as a twice-told tale,
Vexing the dull ear of a drowsy man.
King John, Act III. Scene 4. (Lewis, on seeing the grief of Arthur's mother at his death.)

1643 This act is an ancient tale new told;
And, in the last repeating, troublesome,
Being urged at a time unreasonable.
King John, Act IV. Scene 2. (Pembroke to the King, on his being crowned a second time.)

1644 Mark, now, how plain a tale shall put you down.
King Henry IV., Part I., Act II. Scene 4. (Hal to Falstaff.)

Talk—1645 I'll talk a word with this same learned Theban:
What is your study?
King Lear, Act III. Scene 4. (The King to Kent.)

1646 Talkers are no good doers.
King Richard III., Act I. Scene 3. (A Murderer to Richard.)

1647 If I chance to talk a little wild, forgive me;
I had it from my father.
King Henry VIII., Act I. Scene 4. (Lord Sands to Anne Bullen and another Lady.)

1648 Be check'd for silence,
But never tax'd for speech.
All's Well that Ends Well, Act I. Scene 1. (Countess Rousillon to Bertram.)

Taste—1649 I have heard of some kind of men that put quarrels purposely on others, to taste their valor.
Twelfth Night, Act III. Scene 4. (Viola to Sir Toby.)

1650 Taste your legs, sir; put them to motion.
Twelfth Night, Act III. Scene 1. (Sir Toby Belch to Viola.)

Tears—1651 Venus smiles not in a house of tears.
Romeo and Juliet, Act IV. Scene 1. (Paris to the Friar.)

1652 Certain drops of salt.
Coriolanus, Act V. Scene 5. (Aufidius to Coriolanus.)

1653 There she shook
The holy water from her heavenly eyes,
And clamor moisten'd.
King Lear, Act IV. Scene 3. (A Gentleman to Kent.)

1654 Let not women's weapons, water-drops,
Stain my man's cheeks.
King Lear, Act II. Scene 4. (Lear to Regan.)

1655 If you have tears, prepare to shed them now.
Julius Cæsar, Act III. Scene 2. (Antony to the Citizens.)

Tears—1656 And often did beguile her of her tears.
Othello, Act I. Scene 3. (The Moor's defense to the Senate.)

1657 And all my mother came into mine eyes.
And gave me up to tears.
King Henry V., Act IV. Scene 6. (Exeter to King Henry.)

1658 He has strangled his language in his tears.
King Henry VIII., Act V. Scene 1. (The King, after he had dismissed Cranmer.)

1659 The big round tears
Coursed one another down his innocent nose
In piteous chase.
As You Like It, Act II. Scene 1. (A Lord to the Duke.)

1660 The tide is now: nay, not thy tide of tears,
That tide will stay me longer than I should.
Two Gentlemen of Verona, Act II. Scene 2. (Proteus to Julia.)

Tedious—1661 O, he's as tedious
As is a tired horse!
King Henry IV., Part I., Act III. Scene 1. (Hotspur to Mortimer.)

1662 *L.* Neighbors you are tedious.
D. It pleases your worship to say so; but truly, for mine own part, if I were as tedious as a king, I could find in my heart to bestow it all of your worship.
Much Ado About Nothing, Act III. Scene 5. (Leonato, Dogberry and Verres.)

Tempest—1663 O, then began the tempest of my soul!
King Richard III., Act I. Scene 4. (Clarence relating his Dream to Brakenbury.)

Temple—1664 There's nothing ill can dwell in such a temple.
Tempest, Act I. Scene 2. (Miranda to Prospero.)

Tented—1665 In the tented field.
Othello, Act I. Scene 3. (Othello to the Senate.)

Thankless—1666 How sharper than a serpent's tooth it is
To have a thankless child.
King Lear, Act I. Scene 4. (Lear to Albany.)

Thanks—1667 Your love deserves my thanks.
King Richard III., Act III. Scene 7. (Gloster to Buckingham and the Mayor.)

1668 If ever I thank any man I'll thank you; . . . when a man thanks me heartily, methinks I have given him a penny, and he renders me beggarly thanks.
As You Like It, Act II. Scene 6. (Jaques to Amiens.)

1669 I can no other answer make but thanks,
And thanks; and ever oft good turns
Are shuffled off with such uncurrent pay.
Twelfth Night, Act III. Scene 3. (Sebastian to Antonio.)

That—1670 That it should come to this.
Hamlet, Act I. Scene 2. (Hamlet, after his interview with his Mother and Uncle.)

Theban—1671 I'll talk a word with this same learned Theban.
King Lear, Act III. Scene 4. (Lear with Kent and Edgar.)

Thief—1672 I'll example you with thievery:
The sun's a thief, and with his great attraction
Robs the vast sea: the moon's an arrant thief,
And her pale fire she snatches from the sun:
The sea's a thief, whose liquid surge resolves
The moon into salt tears: the earth's a thief,
That feeds and breeds by a composture stolen
From general excrement: each thing's a thief.
Timon of Athens, Act IV. Scene 3. (Timon to Bandits.)

Thievery—1673 Master be one of them;
It is an honorable kind of thievery.
Two Gentlemen of Verona, Act IV. Scene 1. (Speed to Valentine with the Outlaws.)

Thing—1674 Thou thing of no bowels, thou!
Troilus and Cressida, Act II. Scene 1. (Thersites to Ajax.)

1675 Things bad begun make strong themselves by ill.
Macbeth, Act III. Scene 2. (Macbeth contemplating the murder of Banquo and his son.)

1676 I had a thing to say;
But I will fit it with some better tune.
King John, Act III. Scene 3. (The King to Hubert.)

Think—1677 He is too disputable for my company; I think of as many matters as he; but I give Heaven thanks, and make no boast of them.
As You Like It, Act II. Scene 5. (Jaques to Amiens.)

1678 Think of that, Master Brook.
Merry Wives of Windsor, Act III. Scene 5. (Falstaff to Ford.)

Thinking—1679 Who can hold a fire in his hand
By thinking on the frosty Caucasus?
Or cloy the hungry edge of appetite
By bare imagination of a feast?
Or wallow naked in December snow
By thinking on fantastic summer's heat?
King Richard II., Act I. Scene 3. (Bolingbroke to Gaunt.)

Thought—1680 My thoughts be bloody, or be nothing worth!
Hamlet, Act IV. Scene 4. (Hamlet, alone, after his interview with Rosencrantz and Guildenstern.)

1681 Give thy thoughts no tongue
Nor any unproportion'd thought his act,
Be thou familiar, but by no means vulgar.
The friends thou hast, and their adoption tried,
Grapple them to thy soul with hoops of steel:
But do not dull thy palm with entertainment
Of each new-hatch'd, unfledged comrade.
Hamlet, Act I. Scene 3. (Polonius to Laertes.)

Thought—1682 Thy wish was father, Harry, to that thought.
King Henry IV., Part II., Act IV. Scene 4. (The King to his Son, who had his father's crown on his head.)

Thread—1683 He draweth out the thread of his verbosity finer than the staple of his argument.
Love's Labor's Lost, Act V. Scene 1. (Holofernes to Sir Nathaniel.)

Threats—1684 There is no terror, Cassius, in your threats;
For I am armed so strong in honesty,
That they pass by me as the idle winds,
Which I respect not.
Julius Cæsar, Act IV. Scene 3. (Brutus to Cassius.)

1685 Be stirring as the time, be fire with fire;
Threaten the threat'ner, and outface the brow
Of bragging horror.
King John, Act V. Scene 1. (The Bastard to the King.)

Three-legg'd Stool—1686 Doubt not her care should be
To comb your noddle with a three-legg'd stool,
And paint your face, and use you like a fool.
Taming of the Shrew, Act I. Scene 1. (Katharine to Hortensio.)

Thrice—1687 Thrice the brinded cat hath mew'd.
Macbeth, Act IV. Scene 1. (1st Witch.)

Thunder—1688 When shall we three meet again—
In thunder, lightning, or in rain?
Macbeth, Act I. Scene 1. (1st Witch.)

Tide—1689 There is a tide in the affairs of men,
Which, taken at the flood, leads on to fortune;
Omitted, all the voyage of their life
Is bound in shallows and in miseries;
On such a full sea are we now afloat;
And we must take the current when it serves,
Or lose our ventures.
Julius Cæsar, Act IV. Scene 3. (Brutus to Cassius just before the battle at Philippi.)

Tidings—1690 Prithee take the cork out of thy mouth, that I may drink thy tidings.

As You Like It, Act III. Scene 2. (Rosalind to Celia.)

Time—1691 Time is the nurse and breeder of all good.

Two Gentlemen of Verona, Act III. Scene 1. (Proteus to Valentine.)

1692 Time comes stealing on by night and day.

Comedy of Errors, Act IV. Scene 2. (Dromio S. to Adriana.)

1693 And thus the whirligig of time brings in his revenges.

Twelfth Night, Act V. Scene 1. (Clown.)

1694 The clock upbraids me with the waste of time.

Twelfth Night, Act III. Scene 1. (Olivia to Viola.)

1695 The inaudible and noiseless foot of time.

All's Well that Ends Well, Act V. Scene 3. (The King to Bertram.)

1696 *F.* Now, Hal, what time of day is it, lad?
H. I see no reason why thou shouldst be so superfluous to demand the time of the day.

King Henry IV., Part I., Act I. Scene 2. (Falstaff and Prince Henry.)

1697 I wasted time, and now doth time waste me.

King Richard II., Act V. Scene 5. (The King's Soliloquy in Pomfret Castle.)

1698 Time hath set a blot upon my pride.

King Richard II., Act III. Scene 2. (The King to Aumerle.)

1699 Nor time, nor place,
Did then adhere.

Macbeth, Act I. Scene 7. (Lady Macbeth encouraging her husband.)

1700 Time must friend or end.

Troilus and Cressida, Act I. Scene 2. (Pandarus to Cressida.)

Time—1701 When forty winters shall besiege thy brow,
And dig deep trenches in thy beauty's field.
Sonnets, ii.

1702 Time doth transfix the flourish set on youth,
And delves the parallels in beauty's brow.
Sonnets, lx.

1703 There's a time for all things.
Comedy of Errors, Act II. Scene 2. (Antonio S. to Dromio S.)

To-morrow—1704 To-morrow, and to-morrow, and to-morrow,
Creeps in this petty pace from day to day,
To the last syllable of recorded time;
And all our yesterdays have lighted fools
The way to dusty death.
Macbeth, Act V. Scene 5. (On hearing of the death of Lady Macbeth.)

Tongue—1705 Accursed be that tongue that tells me so,
For it hath cow'd my better part of man!
And be these juggling fiends no more believed,
That palter with us in a double sense;
That keep the word of promise to our ear,
And break it to our hope.
Macbeth, Act V. Scene 7. (Macbeth to Macduff.)

1706 A maiden hath no tongue but thought.
Merchant of Venice, Act III. Scene 2. (Portia to Bassanio.)

1707 Tongues I'll hang on every tree,
That shall civil sayings show.
As You Like It, Act III. Scene 2. (Celia reading a paper.)

1708 Oh, learn to read what silent love hath writ!
To hear with eyes belongs to love's fine wit.
Sonnets, xxiii., last lines.

Tongue—1709 Think you a little din can daunt mine ears?
Have I not in my time heard lions roar?
Have I not heard the sea, puff'd up with wind,
Rage like an angry boar, chafed with sweat?
Have I not heard great ordnance in the field,
And heaven's artillery thunder in the skies?
Have I not in a pitched battle heard
Loud 'larums, neighing steeds, and trumpets clang?
And do you tell me of a woman's tongue?
Taming of the Shrew, Act I. Scene 2. (Petruchio to Grumio.)

1710 They say the tongues of dying men
Enforce attention, like deep harmony;
When words are scarce, they're seldom spent in vain:
For they breathe truth that breathe their words in pain.
King Richard II., Act II. Scene 1. (Gaunt to York.)

1711 Well, keep me company for two years moe,
Thou shalt not know the sound of thine own tongue.
Merchant of Venice, Act I. Scene 1.

Toothache—1712 There was never yet philosopher
That could endure the toothache patiently.
Much Ado About Nothing, Act V. Scene 1. (Leonato to Antonio.)

Tower—1713 The king's name is a tower of strength.
King Richard III., Act V. Scene 3. (King Richard to his Lords.)

Towering—1714 Put me into a towering passion.
Hamlet, Act V. Scene 2. (Hamlet to Horatio.)

Traveler—1715 When I was at home, I was in a better place;
But travelers mnst be content.
As You Like It, Act II. Scene 4. (Touchstone to Rosalind.)

Trencher—1716 He is a very valiant trencher-man; he hath an excellent stomach.
Much Ado About Nothing, Act I. Scene 1. (Beatrice to Messenger.)

Trial—1717 You wear out a good wholesome forenoon in hearing a cause between an orange-wife and a fosset-seller; and then rejourn the controversy of three-pence to a second day of audience.
Coriolanus, Act II. Scene 1. (Menenius to Brutus.)

Trick—1718 There are no tricks in plain and simple faith.
Julius Cæsar, Act IV. Scene 2. (Brutus to Lucilius.)

1719 I know a trick worth two of that.
King Henry IV., Part I., Act II. Scene 1. (The first Carrier to Gadshill.)

Trifle—1720 Trifles, light as air,
Are to the jealous confirmations strong
As proofs of holy writ.
Othello, Act III. Scene 3. (Iago, after he has obtained the handkerchief.)

1721 Come, gentlemen, we sit too long on trifles,
And waste the time, which looks for other revels.
Pericles, Act II. Scene 3. (Simonides to the Knights.)

1722 A snapper-up of unconsidered trifles.
Winter's Tale, Act IV. Scene 2. (Autolycus.)

Tripod—1723 When on my three-foot stool I sit.
Cymbeline, Act III. Scene 3. (Belarius, solus.)

Trowel—1724 Well said; that was laid on with a trowel.
As You Like It, Act I. Scene 2. (Celia to Touchstone.)

Troy—1725 The model where old Troy did stand.
King Richard II., Act V. Scene 1. (The Queen to Richard.)

Truant—1726 Shall the blessed sun of heaven prove a micher (truant) and eat blackberries?
King Kenry IV., Part I., Act II. Scene 4. (Falstaff to Prince Henry.)

True—1727 It is true,—without any slips of prolixity, or crossing the plain highway of talk.
The Merchant of Venice, Act III. Scene 1. (Salanio to Salarino.)

1728 This above all—To thine ownself be true;
And it must follow, as the night the day,
Thou canst not then be false to any man.
Hamlet, Act I. Scene 3. (Polonius to Laertes.)

1729 More strange than true.
Midsummer Night's Dream, Act V. Scene 1. (Theseus to Hippolyta.)

Trumpet—1730 The Moor, I know his trumpet.
Othello, Act II. Scene 1. (Iago to Cassio and Desdemona.)

1731 Be thou the trumpet of our wrath,
And sullen presage of your own decay.
King John, Act I. Scene 1. (The King to Chatillon.)

Truth—1732 I hope there be truths.
Measure for Measure, Act II. Scene 1. (Clown to Moth.)

1733 Truth is truth
To the end of reckoning.
Measure for Measure, Act V. Scene 1. (Isabel to the Duke.)

U

Uncle—1734 Tut, tut!
Grace me no grace, nor uncle me no uncle.
King Richard II., Act II. Scene 3. (York to Bolingbroke.)

Unction—1735 Lay not that flatt'ring unction to your soul,
That not your trespass, but my madness, speaks.
Hamlet, Act III. Scene 4. (To his Mother.)

Under—1736 Under which king, Bezonian? Speak or die.
King Henry IV., Part II., Act V. Scene 3. (Pistol to Shallow.)

Unexpressive—1737 The fair, the chaste, and unexpressive she.
As You Like It, Act III. Scene 2. (Orlando's verse.)

Unkennel the Fox—1738
Merry Wives of Windsor, Act III. Scene 3. (Ford to his Wife and Friends.)

Unkindness—1739 Drink down all unkindness.
Merry Wives of Windsor, Act I. Scene 1. (Page to Falstaff.)

1740 Give me a bowl of wine—
In this I bury all unkindness, Cassius.
Julius Cæsar, Act IV. Scene 3. (Brutus to Cassius after their quarrel and reconciliation.)

1741 Unkindness may do much,
And his unkindness may defeat my life,
But never taint my love.
Othello, Act IV. Scene 2. (Desdemona lamenting Othello's unkindness.)

1742 Sharp-tooth'd unkindness.
King Lear, Act II. Scene 4. (To Regan.)

Unmask—1743 The chariest maid is prodigal enough
If she unmask her beauty to the moon.
Hamlet, Act I. Scene 3. (Laertes to Ophelia.)

Unsunn'd—1744 I thought her
As chaste as unsunn'd snow.
Cymbeline, Act II. Scene 5. (Posthumus, alone.)

Unwashed—1745 Another lean unwash'd artificer
Cuts off his tale and talks of Arthur's death.
King John, Act IV. Scene 2. (Hubert to John.)

Use—1746 Use can almost change the stamp of nature.
Hamlet, Act III. Scene 4. (Hamlet to his Mother, urging abstinence.)

Use—1747 Will not use a woman lawlessly.
Two Gentlemen of Verona, Act V. Scene 3.

Usurer—1748 Thou art a most pernicious usurer.
King Henry VI., Part I., Act III. Scene 1. (Gloster to the Bishop of Winchester.)

V

Vanish—1749 Go ; vanish into air ; away !
Othello, Act III. Scene 1. (Clown to Musician.)

1750 Vanish like hailstones, go !
Merry Wives of Windsor, Act I. Scene 3. (Falstaff to Pistol and Nym.)

1751 And so, with shrieks,
She melted into air.
Winter's Tale, Act III. Scene 3. (Antigonus when leaving the babe Perdita in a desert country.)

Vanity—1752 Hal, I prithee trouble me no more with vanity.
King Henry IV., Part I., Act I. Scene 2. (Falstaff to Prince Henry.)

Vapors—1753 Why it appears no other thing to me, than a foul and pestilent congregation of vapors.
Hamlet, Act II. Scene 2. (Hamlet to Guildenstern.)

Vein—1754 Thou troublest me ; I am not in the vein.
King Richard III., Act IV. Scene 2. (Richard to Buckingham.)

Ventured—1755 I have ventured,
Like little wanton boys that swim on bladders,
This many summers in a sea of glory,
But far beyond my depth : my high-blown pride
At length broke under me and now has left me,
Weary and old with service, to the mercy
Of a rude stream, that must for ever hide me.
King Henry VIII., Act III. Scene 2. (Wolsey's Farewell to all his greatness.)

Vexed—1756 As mad as the vex'd sea.
King Lear, Act IV. Scene 4. (Cordelia.)

Vice—1757 Virtue itself turns vice, being misapplied;
And vice sometimes by action dignified.
Romeo and Juliet, Act II. Scene 3. (The Friar.)

1758 The gods are just, and of our pleasant vices
Make instruments to plague us.
King Lear, Act V. Scene 3. (Edgar to Edmund.)

Victory—1759 Thus far our fortune keeps an upward course,
And we are graced with wreaths of victory.
King Henry VI., Part III., Act V. Scene 3. (King Edward near Barnet.)

1760 Sound trumpets!—let our bloody colors wave!—
And either victory, or else a grave.
King Henry VI., Part III., Act II. Scene 2. (Edward to George of Clarence.)

Villain—1761 Villain and he be many miles asunder.
Romeo and Juliet, Act III. Scene 5. (Juliet to her Mother.)

Villainy—1762 A very excellent piece of villainy.
Titus Andronicus, Act II. Scene 3. (Aaron in the Forest.)

Virtue—1763 A virtue that was never seen in you.
King Henry IV., Part I., Act III. Scene 1. (Glendower to Hotspur.)

1764 The web of our life is of a mingled yarn, good and ill together; our virtues would be proud if our faults whipped them not; and our crimes would despair if they were not cherished by our virtues.
All's Well that Ends Well, Act IV. Scene 3. (1st Lord.)

1765 Assume a virtue, if you have it not.
Hamlet, Act III. Scene 4. (To his Mother.)

Virtue—1766 Calumny will sear
Virtue itself: these shrugs, these hums, and ha's.
Winter's Tale, Act II. Scene 1. (Leontes to his Lords.)

1767 Besides, this Duncan
Hath borne his faculties so meek, hath been
So clear in his great office, that his virtues
Will plead like angels, trumpet-tongued, against
The deep damnation of his taking-off.
Macbeth, Act I. Scene 7. (Macbeth contemplating the effect of his Assassination of Duncan.)

Visage—1768 Put not you on the visage of the times,
And be, like them, to Percy troublesome.
King Henry IV., Part II., Act II. Scene 3. (Northumberland to his Lady.)

Vocation—1769 Why, Hal, 'tis my vocation,
Hal: 'tis no sin for a man to labor in his vocation.
King Henry IV., Part I., Act I. Scene 2. (Falstaff to Prince Henry.)

Voice—1770 O, he was gentle, mild, and virtuous!
King Richard III., Act I. Scene 2. (Anne to Gloster.)

1771 Her voice was ever soft,
Gentle, and low; an excellent thing in woman.
King Lear, Act V. Scene 3. (Lear referring to the death of Cordelia.)

1772 For my voice, I have lost it with holloaing and singing of anthems.
King Henry IV., Part II., Act I. Scene 2. (Falstaff to the C. J.)

W

War—1773 Like, or find fault; do as your pleasures are;
Now good or bad, 'tis but the chance of war.
Troilus and Cressida, Prologue.

War—1774 Horribly stuff'd with epithets of war.
Othello, Act I. Scene 1. (Iago to Roderigo.)

1775 The harsh and boist'rous tongue of war.
King Henry IV., Part II., Act IV. Scene 1. (Westmoreland to the Archbishop.)

1776 List his discourse of war, and you shall hear
A fearful battle render'd you in music.
King Henry V., Act I. Scene 1. (Archbishop of Canterbury to the Bishop of Ely.)

1777 Grim-visaged war hath smooth'd his wrinkled front.
King Richard III., Act I. Scene 1. (Gloster's Soliloquy, before he betrays his brother Clarence.)

Watchmen—1778 Our watch, sir, have indeed comprehended two aspicious persons, and we would have them this morning examined before your worship.
Much Ado About Nothing, Act III. Scene 5. (Dogberry and Verges to Leonato.)

1779 Meddle with none but the Prince's subjects: you shall also make no noise in the streets; for, for the watch to babble and talk, is most tolerable and not to be endured.
Much Ado About Nothing, Act III. Scene 3. (Dogberry to Verges.)

Water—1780 Smooth runs the water where the brook is deep.
King Henry VI., Part II., Act III. Scene 1. (Suffolk to the King and Queen.)

Wave—1781 When you do dance, I wish you
A wave o' the sea, that you might ever do
Nothing but that.
Winter's Tale, Act IV. Scene 3. (Florizel to Perdita.)

Wax—1782 Why, he's a man of wax.
Romeo and Juliet, Act I. Scene 2. (Nurse to Lady Capulet.)

Weakest—1783 The weakest goes to the wall.
Romeo and Juliet, Act I. Scene 1. (Gregory to Samson.)

1784 He that of greatest works is finisher,
Oft does them by the weakest minister;
So holy writ in babes hath judgment shewn,
When judges have been babes.
All's Well that Ends Well, Act II. Scene 1. (Helena to the King.)

Wealth—1785 Who would not wish to be from wealth exempt,
Since riches point to misery and contempt?
Timon of Athens, Act IV. Scene 2. (Flavius.)

Wear—1786 Wear this for me.
As You Like It, Act I. Scene 2. (Rosalind to Orlando.)

Weariness—1787 Weariness
Can snore upon the flint, when rusty sloth
Finds the down-pillow hard.
Cymbeline, Act III. Scene 6. (Belarius.)

Weeds—1788 Small herbs have grace, great weeds do grow apace.
King Richard III., Act II. Scene 4. (Young York to the Duchess.)

1789 Sweet flowers are slow, and weeds make haste.
King Richard III., Act II. Scene 4. (Young York to the Duchess.)

Welcome—1790 Welcome ever smiles,
And farewell goes out sighing.
Troilus and Cressida, Act III. Scene 3. (Ulysses to Achilles.)

1791 To say you are welcome, would be superfluous.
Pericles, Act II. Scene 3. (Simonides to his friends.)

Welcome—1792 A tableful of welcome makes scarce one dainty dish.
Comedy of Errors, Act III. Scene 1. (Antipholus of Ephesus to Balthazar.)

Wenches—1793 This gallant pins the wenches on his sleeve;
Had he been Adam, he had tempted Eve:
He can carve too, and lisp.
Love's Labor's Lost, Act V. Scene 2. (Biron speaking of Boyet to the King.)

West—1794 *O.* There lies your way, due west.
V. Then westward-ho!
Twelfth Night, Act III. Scene 1. (Olivia and Viola conversing and parting.)

What—1795 What's done cannot be undone.
Macbeth, Act V. Scene 1. (Lady Macbeth walking and talking in her sleep.)

1796 What's done cannot be now amended.
King Richard III., Act IV. Scene 4. (To Queen Elizabeth.)

Wheat and Tares—1797 His foes are so enrooted with his friends,
That, plucking to unfix an enemy,
He doth unfasten so and skake a friend.
King Henry IV., Part II., Act IV. Scene 1. (Archbishop of York to Mowbray.)

Whigs—1798 And therefore like a cipher, yet standing in rich place, I must multiply with one,—we thank you, many thousands more that go before it.
Winter's Tale, Act I. Scene 2. (Polixenes.)

Whip—1799 Whip me such honest knaves.
Othello, Act I. Scene 1. (Iago to Roderigo.)

Whips—1800 There's the respect
That makes calamity of so long life:
For who would bear the whips and scorns of time,
The oppressor's wrong, the proud man's contumely,
The pangs of dispriz'd love, the law's delay,
The insolence of office, and the spurns
That patient merit of the unworthy takes,
When he himself might his quietus make
With a bare bodkin?
Hamlet, Act III. Scene 1. (His famous Soliloquy.)

Whistle—1801 Hear the shrill whistle, which doth order give
To sounds confused.
King Henry V. (Chorus to Act III.)

Why—1802 The why is plain as way to parish church.
As You Like It, Act II. Scene 7. (Jaques to Duke S.)

Widow—1803 A death's face in a ring.
Love's Labor's Lost, Act V. Scene 2. (Biron to Domain.)

Wife—1804 If she be not honest, chaste, and true,
There's no man happy.
Othello, Act IV. Scene 2. (Emilia to Othello.)

1805 Come hither, gentle mistress;
Do you perceive in all this noble company
Where most you owe obedience?
Othello, Act I. Scene 3. (Brabantio to his Daughter.)

1806 You are my true and honorable wife.
Julius Cæsar, Act II. Scene 1. (Brutus to Portia.)

1807 I will fasten on this sleeve of thine:
Thou art an elm, my husband, I a vine.
Comedy of Errors, Act II. Scene 2. (Adriana.)

Wig—1808 The dowry of a second head,
The skull that bred them in the sepulchre.
Merchant of Venice, Act III. Scene 2. (Bassanio commenting on the Caskets.)

Will—1809 My will is something sorted with his wish :
Muse not that I thus suddenly proceed ;
For what I will, I will, and there an end.
Two Gentlemen of Verona, Act I. Scene 3. (Antonio to his son Proteus.)

Win—1810 That man that hath a tongue, I say, is no man,
If with his tongue he cannot win a woman.
Two Gentlemen of Verona, Act III. Scene 1. (Valentine to the Duke.)

Wind—1811 Ill blows the wind that profits nobody.
King Henry VI., Part III., Act II. Scene 5. (A Son who has killed his Father.)

1812 The wind sits in the shoulder of your sail,
And you are stay'd for.
Hamlet, Act I. Scene 3. (Polonius to his Son.)

Wind—1813 Now sits the wind fair, and we will aboard.
King Henry V., Act II. Scene 2. (The King to his Suite.)

1814—What wind blew you hither, Pistol ?
Not the ill wind which blows none to good.
King Henry IV., Part II., Act V. Scene 3. (Falstaff to him.)

Windows—1815 Thy eyes' windows fall,
Like death, when he shuts up the day of life.
Romeo and Juliet, Act IV. Scene 1. (The Friar to Juliet.)

1816 Her two blue windows faintly she upheaveth.
Venus and Adonis, Verse 81.

1817 Ere I let fall the windows of mine eyes.
King Richard III., Act V. Scene 3. (Richmond on retiring to sleep.)

Window—1818 Mistress, look on me,
Behold the window of mine heart, mine eye,
What humble suit attends thy answer there ?
Love's Labor's Lost, Act V. Scene 2. (Biron to Maria.)

Wine—1819 O thou invisible spirit of wine, if thou hast no name to be known by, let us call thee devil!
Othello, Act II. Scene 3. (Cassio to Iago.)

Winter—1820 When great leaves fall, the winter is at hand.
King Richard III., Act II. Scene 3. (Third Citizen.)

Wisdom—1821 Full oft we see
Cold wisdom waiting on superfluous folly.
All's Well that Ends Well, Act I. Scene 1. (Helena, as Parolles enters.)

Wise—1822 So wise, so young, they say, do never live long.
King Richard III., Act III. Scene 1. (Gloster, aside.)

Wish—1823 *H.* I never thought to hear you speak again.
K. Thy wish was father, Harry, to that thought.
King Henry IV., Part II., Act IV. Scene 4. (The King to his Son, who had his father's crown on his head.)

Wit—1824 I am not only witty in myself, but the cause that wit is in other men.
King Henry IV., Part II., Act I. Scene 2. (Falstaff.)

1825 I shall ne'er be 'ware of mine own wit till I break my shins against it.
As You Like It, Act II. Scene 4. (Touchstone to Rosalind.)

1826 It is meat and drink to me to see a clown: By my troth, we that have good wits have much to answer for.
As You Like It, Act V. Scene 1. (Touchstone.)

1827 Such short-lived wits do wither as they grow.
Love's Labor's Lost, Act II. Scene 1. (The Princess to Maria.)

Wit—1828 *P.* Beshrew me, but you have a quick wit.
S. And yet cannot overtake your slow purse.
Two Gentlemen of Verona, Act I. Scene 1. (Proteus, a Gentleman of Verona to Speed, a Clownish Servant.)

Witching—1829 'Tis now the very witching time of night:
When churchyards yawn, and hell itself breathes out
Contagion to this world.
Hamlet, Act III. Scene 2. (Hamlet, alone.)

Wits—1830 Leave this keen encounter of our wits,
And fall somewhat into a slower method.
King Richard III., Act I. Scene 2. (Gloster to Anne.)

Wither—1831 Such short-lived wits do wither as they grow.
Love's Labor's Lost, Act II. Scene 1. (The Princess to Maria.)

Woman—1832 And what they think in their hearts they may effect—they will break their hearts but they will effect.
Merry Wives of Windsor, Act II. Scene 2. (Ford.)

1833 Be that you are,
That is a woman; if you be more your none.
Measure for Measure, Act II. Scene 4. (Angelo to Isabel.)

1834 She looks as clear as morning roses newly wash'd with dew.
Taming of the Shrew, Act II. Scene 1. (Petruchio, just preceding his first interview with Kate.)

1835 A woman moved is like a fountain troubled,
Muddy, ill-seeming, thick, bereft of beauty,
And, while it is so, none so dry or thirsty
Will deign to sip, or touch one drop of it,
Such duty as the subject owes the prince,
Even such a woman oweth to her husband.
Taming of the Shrew, Act V. Scene 2. (Kate telling the Women their duty to their Husbands.)

1836 If ladies be but young and fair,
They have the gift to know it.
As You Like It, Act II. Scene 7. (Jaques.)

Woman—1837 Was ever woman in this humor woo'd?
Was ever woman in this humor won?
King Richard III., Act I. Scene 2. (Richard and Lady Anne.)

1838 Relenting fool, and shallow, changing woman!
King Richard III., Act IV. Scene 4. (Richard after saluting Queen Elizabeth.)

1839 Two women placed together make cold weather.
Henry VIII., Act I. Scene 4. (The Chamberlain to Lord Sands.)

1840 We cannot fight for love as men may do;
We should be woo'd, and were not made to woo.
Midsummer Night's Dream, Act II. Scene 2. (Helena to Demetrius.)

1841 She is a woman, therefore may be woo'd;
She is a woman, therefore may be won.
Titus Andronicus, Act II. Scene 1. (Demetrius to Aaron.)

1842 A woman, that is like a German clock,
Still a repairing; ever out of frame;
And never going aright; being a watch,
But being watch'd that it may still go right!
Love's Labor's Lost, Act III. Scene 1. (Biron's Soliloquy on Love.)

1843 To be slow in words is a woman's only virtue.
Two Gentlemen of Verona, Act III. Scene 1. (Launce to Speed.)

Won—1844 So fought, so follow'd and so fairly won.
King Henry IV., Part II., Act I. Scene 1. (Lord Bardolph to Northumberland.)

1845 She's beautiful; and therefore to be woo'd.
She's a woman, therefore to be won.
King Henry VI., Part I., Act V. Scene 3. (Suffolk to Lady Margaret.)

Wonder—1846 I wonder men dare trust themselves with men.
Timon of Athens, Act I. Scene 2. (Apemantus.)

Wonderful—1847 O wonderful, wonderful, and most wonderful wonderful, and yet again wonderful, and after that out of all whooping.
As You Like It, Act III. Scene 2. (Celia to Rosalind.)

Word—1848 *C.* Not a word?
R. Not one to throw at a dog.
As You Like It, Act I. Scene 3. (Celia to Rosalind.)

1849 I'll take the ghost's word for a thousand pounds.
Hamlet, Act III. Scene 2. (To Horatio.)

1850 And but one word with one of us? Couple it with something.
Make it a word and a blow.
Romeo and Juliet, Act III. Scene 1. (Mercutio to Tybalt.)

1851 I'll take thy word for faith, not ask thine oath;
Who shuns not to break one, will sure crack both.
Pericles, Act I. Scene 2. (The Prince to Helicanus.)

Words—1852 When I would pray and think, I think and pray
To several subjects: heaven hath my empty words.
Measure for Measure, Act II. Scene 4. (Angelo.)

1853 Words are grown so false I am loath to prove reason with them.
Twelfth Night, Act III. Scene 1. (Clown to Viola.)

1854 Words, words, words!
Hamlet, Act II. Scene 2. (Hamlet to Polonius.)

1855 My words fly up, my thoughts remain below;
Words, without thoughts, never to heaven go.
Hamlet, Act III. Scene 3. (Hamlet's Uncle, after rising from his knees.)

Words—1856 *T.* Sir, if you spend word for word with me, I shall make your wit bankrupt.

V. I know it well, sir; you have an exchequer of words.

Two Gentlemen of Verona, Act II. Scene 4. (Thurio to Valentine.)

World—1857 No: the world must be peopled.

Much Ado About Nothing, Act II. Scene 3. (Benedick, to himself.)

1858 O, what a world is this, when what is comely
Envenoms him that bears it!

As You Like It, Act II. Scene 3. (Adam to Orlando.)

1859 I am one, my liege,
Whom the vile blows and buffets of the world
Have so incens'd, that I am reckless what
I do, to spite the world.

Macbeth, Act III. Scene 1. (The Second Murderer to Macbeth.)

1860 I hold the world but as the world, Gratiano;
A stage, where every man must play a part,
And mine a sad one.

Merchant of Venice, Act I. Scene 1. (Antonio to Gratiano.)

1861 O, how full of briers is this working-day world!

As You Like It, Act I. Scene 3. (Rosalind to Celia.)

1862 Why, then the world's mine oyster,
Which I with sword will open.

Merry Wives of Windsor, Act II. Scene 2. (Pistol to Falstaff.)

Worm—1863 Your worm is your only emperor for diet; we fat all creatures else to fat us; and we fat ourselves for maggots.

Hamlet, Act IV. Scene 3. (Hamlet to the King.)

1864 A man may fish with the worm that hath eat of a king.

Hamlet, Act IV. Scene 3. (Hamlet to the King.)

Worm—1865 The smallest worm will turn, being trodden on ;
And doves will peck in safeguard of their brood.
King Henry VI., Part III., Act II. Scene 2. (Clifford to the King.)

Worms—1866 Men have died from time to time, and worms have eaten them, but not for love.
As You Like It, Act IV. Scene 1. (Rosalind to Orlando.)

Worst—1867 Things at the worst will cease, or else climb upward
To what they were before.
Macbeth, Act IV. Scene 2. (Rosse to Lady Macduff.)

Worth—1868 What's aught but as 'tis valued?
Troilus and Cressida, Act II. Scene 2. (Troilus to Hector.)

1869 I know my price; I am worth no worse a place.
Othello, Act I. Scene 1. (Iago to Roderigo.)

Wound—1870 The private wound is deepest.
Two Gentlemen of Verona, Act V. Scene 4. (Valentine to Proteus.)

Wounds—1871 'Tis not so deep as a well, nor so wide as a church door ; but 'tis enough, 'twill serve.
Romeo and Juliet, Act III. Scene 1. (Mercutio after being wounded by Tybalt.)

Write—1872 *S.* He can write and read, and cast accompt.
C. O monstrous!
S. We took him setting boys' copies.
C. Here's a villain.
King Henry VI., Part II., Act IV. Scene 2. (Smith and Cade.)

1873 To be a well-favor'd man is the gift of fortune; but to write and read comes by nature.
Much Ado About Nothing, Act III. Scene 3. (Dogberry to 2d Watchman.)

Write—1874 Well, for your favor, sir, why, give God thanks, and make no boast of it; and, for your writing and reading, let that appear when there is no need of such vanity.

Much Ado About Nothing, Act III. Scene 3. (Dogberry to Neighbor Seacoal.)

Wrong—1875 He hath wrong'd me, Master Page.

Merry Wives of Windsor, Act I. Scene 1. (Shallow.)

1876 It may be right; but you are in the wrong
To speak before your time.

Measure for Measure, Act V. Scene 1. (The Duke to Lucio.)

Y

Years—1877 I am declined
Into the vale of years.

Othello, Act III. Scene 3. (He imagines that is a reason for Desdemona's supposed love of Cassio.)

1878 Jumping o'er times,
Turning the accomplishment of many years
Into an hour-glass.

King Henry V., Act I. (Chorus.)

Yorick—1879 Let me see. Alas, poor Yorick!
I knew him, Horatio, a fellow of infinite jest, of most excellent fancy.

Hamlet, Act V. Scene 1. (Hamlet to Horatio.)

Youth—1880 He wears the rose
Of youth upon him; from which the world should note
Something particular.

Antony and Cleopatra, Act III. Scene 4. (Antony to Euphronius and Cleopatra.)

1881 In the very May-morn of his youth,
Ripe for exploits and mighty enterprises.

King Henry V., Act I. Scene 2. (Ely to King Henry.)

Index to

Familiar Quotations

A

Abhor me, 516
Ability, we find, outweighs, 234
Aboard, and we will, 1813
Abominably, imitated humanity so, 1158, 1286
Abraham, O, father, 308
Abroad, no spirit can walk, 309
Absent child, of my, 303
Absolute shall, mark you his, 1468
Absolute, the knave is, 1
Absolute trust, I built an, 600
Abstract, a man who is the, 648
Accent of Christians, having the, 1286
Accent of reproof, brook the, 1381
Access and passage to remorse, the, 1349
Accompany old age, that which should, 1438
Accomplishment of many years, the, 1878
Accompt, write and read, and cast, 1871
Account myself well paid, do, 1219
Account of empty boxes, 153
Account sent to my, 1372
Accumulate, horrors, 871
Accursed be that tongue, 1705
Ache, penury and imprisonment, 23
Achieve greatness, some, 799
Acquaints a man, misery, 148
Acquire and beget a temperance, you must, 1553
Act that roars so loud, what, 891
Act of order, teach the, 151
Act, smiling extremity out of, 1244
Act, to the swelling, 1330
Act of men, we count the, 1319
Action dignified, vice sometimes by, 1757
Action, I'll have mine, 130
Action of battery, an, 129
Actor of it, the, 351
Actors by the scroll, call forth your, 1567
Actors, these our, 1391
Acts, writ his honor in the, 1610
Acute juvenal, a most, 931
Adage, poor cat i' the, 284
Adam, had he been, 1793
Adhere, nor time nor place did then, 1699
Admiration, season your, 1446
Admittance, gold that buys, 771
Adoption tried, their, 735
Advantage means to pay, with, 1535
Adventure, die in the, 737
Adventuring bosh, and by, 1467
Adversity, I am in, 1248
Affairs of love, office and, 734
Affairs of men, a tide in the, 1689
Affect, study what you most, 1328
Affections dark as Erebus, his, 1150
Affections, hath not a Jew, 916
Affections, measuring his, 47
Affections by my own, measuring his, 47
Afflict, this habitation hourly, 978
Affliction may one day smile again, 1533
Affliction, to try me with, 21
Afloat, on such a full sea, are we now, 1689
Afraid of greatness, be not, 799
Afternoon, my custom in the, 407
Afternoon, rude multitude call the, 1305
Agate-stone, no bigger than an, 1360
Age, be comfort to my, 1541
Age, choice and master spirits of the, 1558
Age, cannot endure in his, 79

Age, dishonor in thine, 796
Age, he would not in mine, 563
Age, should accompany old, 1438
Agent, and trust no, 595, 1004
Agent of her heart, the, 813
Age's tooth, poison for the, 1294
Aggravate my voice, I will, 1402
Aim, with a near, 848
Airy air, be shook to, 474
Air, and are melted into, 1391
Air, and stop the, 609
Air, beggar to the, 898
Air, he shook to airy, 474
Air bites shrewdly, the, 328
Air away, go vanish into, 1749
Air, golden candles fix'd in heaven's, 1582
Air, lamentings heard i' the, 1302
Air, mock our eyes with, 322
Air, mocking the, 331
Air, spread his sweet leaves to the, 270
Air, trifles, light as, 1720
Air, we smell the, 396
Alacrity in sinking, 1488
Ale, no more cakes and, 252, 254
Alive, the bricks are, 226
Alderman, on the forefinger of an, 1360
All the world, banish, 117
All in all, take him for, 1039
All our company here, is, 341
Alms of palsied eld, beg the, 1224
Alone, thy commandment all, 211
Alone, let him, 129
Alter, doth not the appetite, 79
Altogether, O reform it, 1373
Always-wind-obeying deep, the, 457
Amaze me, ye gods, it doth, 1223
Ambition virtue, that makes, 107
Ambition's ladder, lowliness is young, 1011
Ambitious finger, from his, 667
Amend them, if imagination, 172
Amend we, being by we cannot, 1517
Amended, what's done cannot now be, 1796
Amiss, never anything can be, 534
Anatomy, a mountebank, a mere, 1274
Anchors, wedges of gold, great, 1436
Ancient and fish-like smell, a very, 1568
Ancient ears, in my, 539
Ancient grudge, the, 809
Ancient tale, this act is an, 1643
Angel, a minist'ring, 312
Angel came, consideration like an, 13
Angel dropp'd down, an, 874
Angel, in action, how like an, 1034
Angel on the outward side, though, 606
Angelical, fiend, 141
Angels, by that sin fell the, 52
Angels, virtues will plead like, 1767
Anger, more in sorrow than, 1528
Anger, that carries, 682
Angry flood, into this, 429
Annals, if you have writ your, 515
Anointed king, balm from an, 940
Anointed temple, the Lord's, 355
Another, prove it by, 315
Answer, dares not, 398
Answer, what suit attends thy, 1818
Anthems, with holloaing and singing of, 1772
Antic the law, old father, 641
Antick sits, there the, 394
Antidote, with some sweet, oblivious, 1108
Antique world, constant service of the, 1332
Antony, there were an, 1594
Antony, that quick spirit that is in, 1560
Antony is away, my, 752
Anvil cool, iron did on the, 1515
Apace, great weeds do grow, 1788
Apollo, after the songs of, 1082
Apothecary, good, 316
Apparel'd like the spring, 784
Appeared, is our whole dissembly, 102
Appetite, good digestion wait on, 483
Appetite may sicken, that surfeiting the, 1151
Appetites, not their, 387
Appliance, by desperate, 464
Apprehension, death is most in, 438
Apprehension, how like a god in, 1034
Approach thou like, 427
April when they woo, men are, 1080
April day, uncertain glory of an, 1006

Arbitrator, that old common, 558
Argument, finer than the staple of his, 1683
Aright, and never going, 1842
Aright, report me and my cause, 1380
Arise, and Phœbus' gins, 1269
Arithmetic, hostess that hath no, 1371
Arm alone, but to thy, 1172
Arm'd, thrice is he, 1358
Armed so strong in honesty, 1684
Arms, lord of folded, 421
Arms, take your last embrace, 598
Arms, to take up, 132
Arrant knave, but he's an, 950
Arrant thief, the moon's an, 1672
Arrows, to suffer the slings and, 132
Art, I see thou, 339
Art, there's no, 600
Arthur's death, and talks of, 1745
Artificer, another lean, unwash'd, 1745
Artillery thunder in the skies, heaven's, 1709
Ascend, degrees by which he did, 1011
Ascribe we all, to thy arms alone, 1172
Ascribe to Heaven, which we, 1377
Asleep, athwart men's noses as they lie, 1360
Aspicious persons, we have comprehended two, 1777
Ass, for your dull, 217
Assistance of a mortal hand, 941
Assume a virtue, if you have it not, 1765
Assurance, to give the world, 332
Astonish a mother, that can so, 1142
Asunder, villain and he be many miles, 1761
Athwart men's noses as they lie asleep, 1360
Atomies, with a team of little, 1360
Attains the utmost round, he, 1011
Attempt, by fearing to, 514
Attempt, that dares love, 997
Attempt and not the deed, the, 349
Attend, then let your will, 1078
Attendance, to dance, 420
Attended by slaves, kings to be, 938
Attent ear, with an, 1446
Attention, tongues of dying men enforce, 1710
Attorney, for the hand of an, 675
Attractive, here's metal more, 1098
Attribute to God, an, 1086
Audience, to a second day of, 1717
Auld cloak about thee, take thine, 1636
Aurora's harbinger, yonder shines, 1138
Author, for where is, 144
Authority, save base, 1288
Authority, they do prank them in, 909
Authority, thieves for their robbery have, 923
Avoid it, pray you, 1555
Awards, your will attend on their, 1078
Awe a man, 216
Awe, kept the world in, 252
A-weary of the sun, 'gin to be, 1617
Awry. currents turn, 357
Awry distinguish form, eyed, 1262

B

Babble and talk, for the watch to, 1779
Babbling gossip, a long-tongued, 782
Babe, like a testy, 1007
Babes, with his name the mothers still their, 1638
Babe, new-born, 201
Babes, Holy Writ in, 854
Babes, where judges have been, 1784
Bachelor, the bare brow of a, 1054
Back, so huddled on his, 994
Back, steel to the very, 1588
Back, revenues on her, 520
Back is sacrificed, the, 521
Back, with harness on our, 479
Backs, have broke their, 522
Backs, we do turn, do turn our 898
Back, unto the ladder turns his, 1011
Bad courses, but, 352
Bad, the world is grown, 693
Bade him follow, 8
Badge, sufferance is the, 1608
Badge, mercy is nobility's true 1084

Bait, fish not with this melancholy, 1198
Ball, hath made the, 1443
Ballad, with a woeful, 1008
Ballad, in a particular, 744
Ballad-mongers, those same metre, 949
Balm, from an anointed king can wash the, 940
Balm of hurt minds, 1504
Balmy slumbers, to have their, 1519
Bank, moonlight sleeps upon this, 1133
Bank of violets, breaths upon a, 1151
Bank, I know a, 274
Bankerout the wits, but, 1251
Bankrupt, upon that poor and broken, 1092
Bankrupt, I shall make your wit, 1856
Banners, hang out our, 121
Baptism, a fair young maid that yet wants, 1569
Barber's chair, like a, 337
Bare bodkin, with a, 190
Bare brow of a bachelor, the, 1054
Bargain, in the way of, 122
Bark, let no dog, 1201
Bark of baser kind, a, 789
Bark at me, they, 507
Barks not, the fox, 724
Base, who is here so, 194
Base degrees, scorning the, 1011
Baseness, thou unconfinable, 863
Baser kind, a bark of, 789
Bask'd him in the sun, 689
Bath, sore labor's, 1504
Battalions, not single spies but in, 1121
Batten on this moor, and, 1134
Battle, division of a, 503
Battle knows, the division of a, 657
Battle heard, in a pitched, 1709
Battle, you shall hear a fearful, 1776
Battles, sieges, fortunes, the, 1361
Bay the moon, 505
Bay-trees in our country, the, 1301
Be-all, and the end all here, 101
Beams, candle throws its, 259
Bear those ills, rather, 889
Bear, how easy is a bush supposed a, 1629
Bear, sing the savageness out of a, 1485
Bear, the rugged Russian, 427
Bear his friend's infirmities, 729
Bear the palm alone, and, 1223
Bear no hinge or loop, 511
Beard of formal cut, 929
Beard, cut of a certain courtier's, 1389
Bearded to my face, dar'd and, 428
Bears, since brass, stone nor parchment, 942
Bears the name of life, this that, 977
Beasts shall tremble, 9
Beating, mend his pace with, 217
Beauty, if she unmask her, 1743
Beauty of the sun, shews all the, 1066
Beauty, dedicate his, 270
Beauty, if she unmask her, 1029
Beauteous eye of heaven, the, 773
Beauty's field, trenches in thy, 1701
Bed, lies in his, 303
Bed, marigold, that goes to, 1052
Bed and food, vouchsafe me raiment, 28
Beer, and chronicle small, 1607
Beer, felony to drink small, 989
Beetle, and the poor, 438
Beg the alms of palsied eld, doth, 1224
Beg often our own harms, 885
Beg nor fear, who neither, 1543
Beggar, to the air, a dedicated, 898
Beggar, to relieve a lame, 569
Beggar-maid, Cophetua loved the, 154
Begged before, that never, 155
Beginning, no great love in the, 1055
Beg—on my knees I, 28
Begot in the ventricle of memory, 1057
Begot upon itself, a monster, 910
Begs, a beggar, 155
Beginning of a feast, the, 653
Beginnings, and weak, 848
Begot of nothing, 305
Beguile the time, you, 403
Beguile the thing I am, I do, 1094
Beguile her, and often did, 1656
Behold the window of mine heart, 1818
Bell, as sound as a, 834
Bellman, the fatal, 637
Belly, in fair round, 929
Benefactors, two notorious, 1031

Benefits are mightily misplaced, 718
Berries thrive and ripen, and wholesome, 1598
Besiege thy brow, forty winters shall, 1701
Best sometimes forget, the, 707
Bestride the narrow world, 330
Beteem the winds of heaven, 1010
Better foot before, thee, 697, 699
Better bettered expectation, 586
Between you, this coronet, 370
Beware the Ides of March, 880
Beware, my lord, of jealousy, 911
Big wars, and the, 628
Bind my woes, could I, 1365
Bird, might haply inhabit a, 790
Bird of dawning, the, 309
Birth, and at my, 1480
Birth, our Saviour's, 309
Birth, revolts from true, 4
Bites shrewdly, the air, 328
Bits make rich the ribs, dainty, 1251
Bitter a thing it is to look, how, 819
Bitter bread, eating the, 118
Bitter cross, on the, 392
Bitter to sweet end, 20
Black as death ! 201
Black, hung be the heavens with, 839, 1481
Black, let the Devil wear, 467
Blackberries, prove a micher and eat, 1726
Blackberries, as plenty as, 347
Black eye, a white wench's, 597
Bladder, blows a man up like a, 1475
Bladders, boys that swim on, 1755
Blank, my lord, a, 849
Blasphemy, flat, 277
Blasphemy, in the soldier is flat, 1521
Blastments, contagious, 366
Blasts to shake them, have many, 51
Blaze, the heavens themselves, 156
Blent, 'tis beauty truly, 146
Blemish, nature made his, 1549
Bless thee, Bottom ! 204
Blessed with the soft phrase of peace, little, 1417
Blessed feet, walk'd those, 392
Bless'd, it is twice, 1087
Blessedness, in single, 548
Blessed part to heaven, his, 1254
Blessed moon, I swear by yonder, 1131
Blessing, I had need of, 53
Blind, Cupid painted, 400
Blind woman, the bountiful, 718
Blind, but love is, 1001
Blood, the heydey in the, 844
Blood, hot and rebellious liquors in my, 987
Blood, and dews of, 1303
Blood to rebel, my own flesh and, 1369
Blood, I smell the, 661
Blood of Lancaster, the aspiring, 99
Blood, lost the breed of noble, 224
Blood clean, wash this, 814
Blood, make thick my, 1349
Blood is warm within, whose, 39
Bloodily hath struck, so, 441
Bloody, my thoughts be, 1680
Bloody deed, a, 452
Bloody on the earth, moon looks, 1301
Blossom first, fruits that, 736
Blot, time hath set a, 1698
Blow on whom I please, to, 296, 972
Blow, make it a word and a, 1850
Blows you to Padua, 855
Blows a man up like a bladder, 1475
Blows, the blast of war, 182
Blows and buffets of the world, vile, 1859
Blows, made tame to fortune's, 716
Blue windows, her two, 1816
Blunt man, a plain, 1202
Blush, you shall perceive whether I, 189
Blush, shame where is thy, 1469
Blushes, bear away those, 78
Blushing honors, bears his, 633, 864
Boar, rage like an angry, 1709
Boast of them, and make no, 1677
Boast of it, and make no, 1874
Boast her off, that I, 1062
Boats, fortune brings in some, 717
Bodies, two seeming, 300
Body rich, that makes the, 1107
Body, the mind to suffer with the, 1473
Bodies, soldiers bore dead, 1171
Bold, virtue is, 780
Bold of your worthiness, 1522
Bond of fate, and take a, 103
Bonds, captive, 247
Bondsman's key, and in a, 167
Bones, mock'd the dead, 1436
Bones, till from my, 665

Bones, interred with their, 583
Bones with ache, fill all thy, 9
Bonnet unbanded, your, 1002
Book and volume, within the, 211
Book, your face is as a, 599
Book of memory, in my, 1173
Book, in sour misfortune's, 1119
Booked, let it be, 744
Books in the running brooks, 17
Books, base authority from others', 1288
Boot, and means to, 86
Born great, some are, 799
Born to be hanged, be not, 817
Born, better to be lowly, 176
Bosom, swell, with thy fraught, 98
Bosom, in the wards of covert, 463
Bosom likes not, entertainment my, 1217
Bosom of the ocean, in the deep, 1180
Bosom, cleanse the stuff'd, 1108
Bosom lodge, thorns that in his, 969
Bottom of the sea, scatter'd in the, 1436
Boxes, account of empty, 153
Bought a glass, till I have, 1464
Bought golden opinions, I have, 1199
Bound, so fairly, 601
Boundless, my bounty is as, 206
Bountiful blind woman, the, 718
Bourn, from whose, 627
Bourne, that darksome, 792
Bow to it, bid kings come, 1526
Bowels, thou thing of no, 1674
Bowels, that gnaws the, 317
Bowl of wine, give me a, 1740
Boy, alone I did it, 515
Boys, like little wanton, 1755
Brag of, is left this vault to, 979
Brain, the written troubles of the, 1108
Brain, hath no arithmetic but her, 1371
Brain him with his lady's fan, 620
Brain, children of an idle, 305
Brain, coinage of your, 327
Brain, is he not light of, 1019
Brains, to steal away their, 561
Brains, poor and unhappy, 525
Brandish your crystal tresses, 1481
Brass, evil manners live in, 582
Brass, deserves with characters of, 1129
Brave o'erhanging firmament, 672
Breach of custom, the, 409
Breach, patches set upon a little, 1242
Bread, distressful, 221
Bread, eating the bitter, 118
Bread, one halfpenny worth of, 1421
Break thy little finger, I'll, 668
Breath of kings, such is the, 939
Breath of worldly men, the, 940
Breath, with bated, 128, 167
Breath, summer's, 268
Breakfast, and then to, 82
Breast, peace in thy, 1385
Breastplate than a heart untainted, what stronger, 1358
Breath, words of so sweet, 749
Breath thou art, a, 978
Breath, down and out of, 1014
Breathe truth, for they, 1710
Breathe, so long as men can, 889
Breathing of the north, tyrannous, 948
Breathing world, into this, 1340
Bred in a book, 198
Bred, where is fancy, 622
Bred them in the sepulchre, that, 1808
Breed a habit, use doth, 811
Bride ready, is the, 1058
Brief chronicles, 2
Brief abstract, 3
Brief, dressed in a little, 107
Briers, O, how full of, 1861
Bright, particular star, I should love a, 1575
Bringer of unwelcome news, 163
British man, blood of a, 661
Brood, peck in safeguard of their, 1865
Brook is deep, where the, 1780
Brook the accent of reproof, cannot, 1381
Brooks, books in the running, 17
Brother and my sister, your, 991
Brother, 'twas her, 241
Brother, hast my, 96
Brother, marry with his, 452
Brothers too, all the, 431
Brothers, two, 373
Brow, forty winters shall besiege thy, 1701
Brow, the parallels in beauty's, 1702
Brow of bragging hour, and outface the, 1685
Brows, my bosom likes not nor my, 1217
Bruis'd with adversity, 18
Brutus, but were I, 1594
Brutus, be not jealous of me gentle, 912

Brutus is no orator, as, 1202
Buckingham, I am the shadow of poor, 1462
Bud of nobler race, by, 789
Bud, their masked, 268
Bud, lives in sweetest, 271
Bud, like a worm in the, 263
Bud, in the sweetest, 265
Bud, sorrow eat my, 267
Buds, in the musk-rose, 262
Buds, from growing shakes all our, 948
Buds of May, shake the darling, 947
Buffets and rewards, fortune's, 715
Building, life 'o the, 355
Built a paper-mill, thou hast, 1227
Built an absolute trust, 600
Bullets of the brain, paper, 216
Bully-rook? what says my, 875
Burden, let us not, 244
Burning cressets, of, 1480
Burns most of all, closest kept, 671
Burst, in ignorance let me not, 883
Bury all unkindness, in this I, 1740
Bush, supposed a bear a, 1629
Bush, the thief doth fear each, 1630
Bushels of chaff, hid in two, 1367
Busied when they're most alone, 47
Business in this state, my, 992
Business, proceed no further in this, 1199
Buss the clouds, wanton tops do, 1557
Butcher, the lamb entreats the, 884
Butter, an egg and, 788
Butterflies, for men, like, 1613
Buttocks, fits all, 337
Buttons, before their, 269
Buy out, curse that money may, 1325
Buy a world, 'twere to, 518
Buys admittance,'tis gold which, 771
By-words, made us, 385

C

Cæsar hath wept, 50
Cæsar and give directions, stand by, 1518
Call spirits from the vasty deep, I can, 1562
Calling thee, hoarse with, 851
Calm world, cankers of a, 272
Calumnious strokes, 'scapes not, 1029
Calumny will sear virtue itself, 1766
Candles are all out, their, 1168
Candles are burnt out, night's, 1141
Candles fix'd in heaven's air, those gold, 1582
Cannon's mouth, even in the, 1520
Canterbury, my lord of, 1569
Cap, on Fortune's, 243
Capable of nothing, are, 1555
Capitol, mount the, 336
Capon lived, with good, 929
Caps, gentlewomen wear such, 276
Captain's wounds, pours into, 116
Captive, all ears took, 541
Captive bonds, to grace in, 247
Card, speak by the, 1
Care, the ravell'd sleeve of, 1504
Career of his humor, from the, 216
Careless trifle, as 'twere a, 437
Carp of truth, takes the, 115
Carriage, ignorant, 338
Carrion, the bee doth leave her comb in the dead, 150
Carve too, and lisp, he can, 1793
Casca made a rent, the envious, 1379
Cassius, let me tell you, 905
Cast aside so soon, not, 1199
Cast of thought, pale, 357
Castle is surprised, your, 1359
Castle walls, through his, 681
Cat, hath mew'd, thrice the brinded, 1687
Cat laps milk, as a, 1609
Cat, melancholy as a gib, 1069
Cat will mew, the, 504
Catch my soul, perdition, 293
Catch the conscience, I'll, 1285
Catechism, so ends my, 860
Cater-cousins, are scarce, 379
Caters for the sparrow, providently, 1541
Cavil on the ninth part of a hair, 122
Caucasus, by thinking on the frosty, 1679
Cause, a wholesome forenoon in hearing a, 1717
Cease, things at the worst will, 1867
Celebrated, Saviour's birth is, 309

Celestial tree, fruit of you, 737
Cell, in thy eternal, 441
Censure, great in months of wisest, 1145
Censure, take each man's, 535
Chafed with sweat, like an angry boar, 1709
Chaff, hid in two bushels of, 1367
Chain, his speech was like a tangled, 1550
Chair, like a barber's, 337
Chalice, the ingredients of our poison'd, 1293
Challenged him, 'en I'd have, 660
Challenged him, I'd have, 399
Chamber, get you to my lady's, 1221
Chamber, in the perfum'd, 797
Chance, my life on any, 714
Chance of things, main, 848
Chance of war, 'tis but the, 1773
Chance or death, 502
Chances, most disastrous, 6
Change of times and states, importing, 1481
Change, prophets whisper fearful, 1301
Change the stamp of nature, almost, 1746
Changes in her circled orb, that monthly, 1131
Characters of brass, deserves with, 1129
Chariest maid is prodigal, the 1029
Chariot wheels, to grace his, 247
Charity, a little earth for, 195
Charity, for melting, 294
Charity, open as day for melting, 1280
Charming words, set betwixt two, 948
Charter, as large a, 972
Chartered libertine, as still a, 35
Chase the ebbing Neptune, 694
Chase us to our graves, to, 297
Chased than enjoyed, are with more spirit, 42
Chaste, and unexpressive she, the, 1737
Chaste as ice, be thou as, 256
Chaste as unsunn'd snow, as, 1744
Cheated of feature by dissembling nature, 1340
Checkering the eastern clouds, 1140
Cheek, a villain with a smiling, 1514
Cheek, feed on her damask, 263
Cheek, heaven in your, 785
Cheek of night, hangs upon the, 142
Cheeks, and crack your, 188
Cheeks, and in thy, 147
Cheeks, doth progress on thy, 1329
Cheeks, water-drops stain my man's, 1654
Cheers, with that part, 684
Cheese-paring, supper of a, 711
Cherished by our virtues, 1764
Cherry, as cherry is to, 981
Cherubins, quiring to the young eyed, 1584
Chewing the food of, 625
Chilblain (kibe), he galls his, 27
Child, an old man is twice a, 1197
Child, knows his own, 638
Child, of my absent, 303
Child on a recorder, like a, 1550
Child, to have a thankless, 1666
Childish treble, turning again toward, 1226
Childishness and mere oblivion, second, 1429
Children, were all thy, 564
Chilling autumn, angry winter, the, 1568
Chimney, he made a, 226
Chimneys were blown down, our, 1302
Chin, more hair on thy, 135
Chin, new reaped, his, 821
Chins, cowards wear yet upon their, 136
Choice, there's small, 85
Choler, room to your rash, 829
Choleric word, but a, 1521
Choleric word, Captain's but a, 277
Christian, as I am a, 518
Christians are, what these, 308
Christians, having the accent of, 1286
Christian, nor the gait of, 1286
Christians ought to have, good, 1031
Chronicles, of the time, 2
Chronicle small beer, and, 1607
Church, as way to parish, 1232
Church, bride ready to go to, 1058
Church by daylight, a, 594
Church door, nor so wide as a, 1871
Church, plain as way to parish, 1802
Churchmen and stand between two, 1316
Churchyards, ghosts troop home to, 1138

Churchyards yawn, when, 1829
Churlish winter's tyranny, for, 235
Cicero say anything, did, 800
Cinders, doth burn the heart to, 1529
Circled orb, monthly changes in her, 1131
Circumspection and confine, put into, 971
Circumstance of glorious war, and, 1322
Circumstantial, the lie, 974
Citadel, a tower'd, 322
Cite Scripture, the Devil can, 472
Citizens, you fat and greasy, 1092
City, do renown this, 404
Civil sayings show, that shall, 1707
Clad, in russet mantle, 1135
Clamorous, herds were strangely, 1479
Clamor moisten'd, and, 1653
Clang, neighing steeds and trumpets, 1709
Clapper, his tongue is the, 834
Clay, dead and turned to, 252
Clears, a little water, 454
Cleft my heart, thou hast, 830
Clergymen, stands 'tween two, 1315
Climb upward, or else, 1867
Climber upward, turns his face, the, 1011
Climbing sorrow, down, thou, 1530
Cloak, take thine auld, 1636
Clock, fought a long hour by Shrewsbury, 1014
o'Clock, it is ten, 475
Clock, like a German, 1842
Clock upbraids me, the, 1694
Clocks, arms are set like, 571
Close it in, vesture of decay did grossly, 1584
Closest kept, fire that's, 671
Clothe my naked villainy, I, 1153
Clothes, through tatter'd, 76
Cloud of winter showers, one, 1614
Clouds, checkering the eastern, 1140
Clouds, dropped down from the, 874
Clouds full fast, dragons cut the, 1138
Clouds, looks in the, 1011
Cloud takes all away, a, 1006
Clouds that lowered, and all the, 1180
Clouds, to the weeping, 235,
Clouds, through the darkness, 74
Clouds, wanton tops do buss the, 1557
Clown, meat and drink to me to see a, 1826
Cloy the hungry edge of appetite, 81, 1679
Clutch thee, come let me, 414
Coat, do become an old, 137
Coat, a hole in his, 852
Cockle or walnut shell, 276
Coil, a reason for this, 1016, 1365
Coil, shuffled off this mortal, 477
Coinage of your brain, 327
Cold again, and straight is, 682
Cold obstruction, to lie in, 481
Cold porridge, like, 335
Cold wisdom waiting, we see, 1821
Collied night, lightning in the, 227
Colors wave, let our bloody, 1760
Colt, rid his prologue like a rough, 1550
Comb, the bee doth leave her, 150
Comb your noddle, to, 1686
Comely envenoms him, what is, 1858
Comets, importing change of times, 1481
Comets, seen there are no, 156
Comfort, society is no, 1517
Comfort to my age, be, 1541
Command, correspondent to, 371
Command, I will be correspondent to, 1563
Command, to threaten or, 591
Commandment shall live, thy, 211
Commands the mind to suffer, 1473
Commend your duty, your haste, 822
Commends, this even-handed justice, 1293
Common men, not in the roll of, 1408
Commonwealth, bowels of the, 317
Commonwealth of Rome, ruffle in the, 1412
Compact, are of imagination all, 888
Companies, in all, 402
Companions thou'dst unfold, such, 958
Company, he is too disputable for my, 1677
Company, in all this noble, 1805

Company, misery doth part the flux of, 1092
Complain, we should ourselves, 18
Complexion, not for my, 239
Compound, that was the rankest, 1509
Comprehended two auspicious persons, we have, 1778
Compunctious visitings of nature, no, 1349
Conceit, self and vain, 681
Concord of sweet sounds, moved with, 1150
Conclusion, O most lame and impotent, 956
Condemn'd, yourself are much, 905
Condign praise, in thy, 1313
Condition, I have a touch of your, 1381
Confine, put into circumspection and, 971
Confin'd, but now I am cabin'd, cribb'd, 246
Confirmations strong, are to the jealous, 1720
Confound their skill, they do, 1449
Confused, doth order give to sounds, 1801
Confusion, live on thy, 907
Confusion, pell-mell, havoc and, 157
Confusion, show nothing but, 1262
Congregation of vapors, foul and pestilent, 1753
Conqueror, proud foot of a, 567
Conscience of the king, I'll catch the, 1285
Conscience with injustice, whose, 1358
Consents, but not my will, 1308
Consequence, to betray us in deepest, 1596
Consideration, like an angel, came, 13
Conspire against thy friend, 728
Constancy, men of such, 1444
Constant, friendship is, 734
Constant never, to one thing, 1476
Constant service of the antique world, 1332
Constant, were man but, 353
Construction, to find the mind's, 600
Consume the thing, they do, 670
Consummation, 'tis a, 478
Contagion, it is dulcet in, 1538
Contagion to this world, breathes out, 1829
Contempt, riches point to misery and, 1785
Contempt, upon familiarity will grow more, 1055
Content, but travelers must be, 1715
Content, humble livers in, 176
Content is rich, poor and, 1297
Content, shut up in measureless, 1472
Content to be our general, are you, 1161
Content, wants money, means and, 1126
Content, with much more, 12
Content with my harm, 538
Contents, we bound our calm, 835
Continent of beauty, my, 145
Continent, that orbed, 1622
Contrary to the king, 1227
Controversy of threepence, rejourn the, 1717
Conversation cop'd, as e'er my, 869
Couch'd, these flies are, 1614
Cool, iron did on the anvil, 1515
Cools, or else the iron, 1599
Cop'd, my conversation, 869
Cophetua lov'd a beggar maid, 154
Copies, we took him setting boys', 1872
Core, wear him in my heart's, 753
Corioli, Volscians in, 515
Cork out of thy mouth, take the, 1690
Corner, sits the wind in that, 1490
Corporal sufferance, in, 438
Corporal toil, past, 1241
Correction mildly, take thy, 1407
Corrupt, that no king can, 836
Corrupted, conscience with injustice is, 1358
Corrupted, hast most traitorously, 1227
Corse, from the first, 440
Corse, to bring a slovenly unhandsome, 1171
Cost of the erection, the, 234
Cost, leaves his part—created, 235
Costly thy habit, 75
Cottage, hides not his visage from our, 1618
Counsel, bosom up my, 202
Counsel deaf, to, 671

Countenance more in sorrow, a 1528
Countenance more in sorrow, 63
Counterfeit, this downy sleep death's, 1503
Country disposition, our, 496
Country girl, do love that, 847
Country, the undiscovered, 627
Couple it with something, 1850
Couplets are disclosed, her golden, 1250
Courage, man, 311
Courageous to petticoat, show itself, 509
Course, great Nature's second, 1504
Course of justice, in the, 930
Course of love, of my whole, 1640
Course of true love, the, 1000
Course, our fortune keeps an upward, 1759
Coursed one another, tears, 1659
Courses, by bad, 352
Court, keeps death his, 394
Court, sun that shines upon his, 1618
Courteous," this is called the "Retort, 1389
Courtesy would invent, 525
Courtier, the heel of the, 27
Courtier's beard, cut of a certain, 1389
Country's, thy God's and Truth's, thy, 45, 928
Country, the bay-trees in our, 1301
Country manners give our betters way, our, 1047
Countrymen and lovers Romans, 1411
Countrymen, my, 615
Counts thee her creditor, a soul, 1535
Covering sky is nothing, the, 1177
Covert bosom, in the wards of, 463
Covetousness, confound their skill in, 1449
Coward on instinct, I was a, 900
Coward, shaked like a, 1480
Cowards, conscience does make, 357
Cowards wear, how many, 136
Cow'd my better part of man, hath, 1705
Crabbed age and youth, 31
Crack both, will sure, 1851
Crack your cheeks, blow, winds, 188
Cram these words into mine ears, you, 1453
Cramps, I'll rack thee with old, 9
Creation, a false, 213
Creatures, Kings, and meaner, 866
Credit, what does else want, 160
Creditor, a soul counts thee her, 1535
Creditor, the glory of a, 388
Creep, her life shall sweetly, 879
Creeping like snail, 1431
Cribb'd, but now I am, 246
Cried, the poor have, 50
Cries, "Hold, enough!" that first, 966
Crimes, guilty of detested, 758
Crimes would pardon'd be, as you from, 710
Crimes would despair, our, 1764
Crimson, Beauty's ensign yet is, 147
Crook the pregnant hinges of the knee, 952
Crop, in the, 540
Cross'd with adversity, 19
Crossing the plain highway of talk, 1727
Crow, my lungs began to, 291
Crown and dignity, contrary to his, 1227
Crown, become him better than his, 1087
Crown, cost him but a, 223
Crown, not the king's, 1089
Crown of his head, from the, 1111
Crown, they placed a fruitless, 123
Crown, the fine's the, 557
Crown'd truth, a palace for the, 1222
Crowner's quest law, 963
Crowns all, the end, 558
Cruel striking kills, whose, 924
Cruelly scratched, fortune hath, 720
Cruel'st, you are the, 368
Cry is still—"They come," the, 121
Cry out, the execution did, 350
Crystal tresses, brandish your, 1481
Cuckoo, buds of yellow hue, 416
Cudgel thy brains no more, 217
Cuisses on his thighs, his, 874
Cunning hand, sweet and, 146
Cunning in fence, so, 660
Cup to-night, drunk but one, 525
Cupid kills with arrows, 97

Cups, in their flowing, 877
Currents turn awry, their, 357
Current, we must take the, 1689
Curse, dreading the, 1325
Curse of kings, it is the, 938
Curses not loud, but deep, 1438
Curtailed, I, that am, 1340
Curtain, drew Priam's, 1320
Custom and office in all line of order, 1204
Custom hath made it, 794
Custom, it is a, 219
Custom, invent some other, 525
Custom of exercises, foregone all, 1114
Cut, and beard of formal, 929
Cut, I did dislike the, 1389
Cutpurse of the empire, a, 944
Cypher, and therefore like a, 1798
Cypher, to prove you a, 666

D

Dagger of the mind, a, 213
Daily beauty, he hath a, 143
Daintier sense, hath the, 1454
Dainties, never fed of the, 198
Dainty bits make rich the ribs, and, 1251
Damask cheek, feed on her, 263, 298
Damask roses, gloves as sweet as, 759
Damnation, deep, of his taking off, 60
Damnation of his taking off, deep, 1767
Damn'd be him, and, 966
Damn'd fingers, with his, 1218
Damn'd, I'd have seen him, 399
Damned minutes, what, 513
Damned spot, out, 1209
Damned strumpet, protector of this, 1190
Dance on the sands, 695
Dangerous, something in me, 1564
Dangerous, such men are, 282, 1075
Dare eat, a valiant flea that, 222
Dares, the swallow, 413
Darkness breaks, and flaky, 1137
Darkness, the instruments of, 1596
Darkness, the Prince of, 745
Darksome bourne, that, 792
Darlings, the wealthy curled, 405
Dash themselves to pieces, 51
Daughter, I am hitherto your, 533
Daughter, this old man's, 1306
Daunt mine ears, a little din can, 1709
Dauntless spirit of resolution, the, 1383
Dawning, the bird of, 309
Day and night, that burn by, 1624
Day, death will have his, 446
Day, night joint-laborer with the, 1167
Day, open as, 294
Day, glory of an April, 90
Day, one shall see in a summer's, 1038
Day, to demand the time of the, 1696
Day, the roughest, 333
Day to night, yield, 1481
Day, you shall seek all, 1367
Day, weep upon his wedding, 1095
Daylight, come we burn, 238
Daylight, I see a church by, 594
Days, buy a world of happy, 518
Day's deeds, the rest of this, 744
Days, I have seen more, 26
Days, record of tedious, 3
Dead and turn'd to clay, 252
Dead bodies by, soldiers bore, 1171
Dead bones, and mock'd the, 1436
Dead carrion, doth leave her comb in the, 150
Dead, for he being, 292
Dead in look, so, 1320
Dead Indian, to see a, 569
Dead man, a living, 1042
Dead men's skulls, some lay in, 1436
Dead, the sheeted, 795
Dead, with our English, 220
Deadly bats, hearts with, 1351
Deaf, to counsel, 677
Deal, doth ease some, 1384
Deal of sack, intolerable, 1421
Deal of nothing, an infinite, 1176
Deal of scorn, O, what a, 64
Dear, six pence all too, 223
Dearer, I to myself am, 1452
Death, and talks of Arthur's, 1745
Death, black as, 201
Death, chance or, 502
Death, dread of something after, 627
Death, Falstaff sweats to, 957
Death, in that sleep of, 477
Death his court, keeps, 394
Death, lighted fools the way to dusty, 1704

Death, men are at the point of, 1093
Death on shore, to a drier, 816
Death of you, to add the, 1359
Death of kings, stories of the, 1422
Death of princes, blaze forth the, 156
Death, sorrow flouted at is double, 1374
Death, thy eyes' windows fall like, 1815
Death to me, 572
Death, to what we fear of, 23
Death, the sense of, 89
Death, that have consented unto Henry's, 1481
Death, valiant never taste of, 382
Death's face in a ring, a, 1803
Deaths, lie hid more thousand, 977
Death's pale flag, 147
Debt, I'll pay the, 731
Debts, he that dies, pays all, 482
Decay, sullen presage of your own, 1731
Decay, this muddy vesture of, 1584
Decay, to sicken and, 610
Deceas'd, the time, 848
Deceivers, ever, men were, 1476
Deceived, my substance is not here, you are, 1465
December when they wed, 1080
Deck, slyly finger'd from the, 935
Decrease it, Heaven may, 1055
Dedicate his beauty, 270
Dedicated beggar, a, 898
Deed, a good, 259
Deed, the attempt and not the, 104, 347
Deed, strong both against the, 1293
Deeds of mercy, to render the, 1088
Deeds, the rest of this day's, 744
Deeds will rise, foul, 1147
Deep and dangerous, read you matter, 1064
Deep, call spirits from the vasty, 1562
Deep, into the bottom of the, 861
Deep, potations pottle, 523
Deep, where the brook is deep, 1780
Deep, woo'd the slimy bottom of the, 1436
Deepest, the private wound is, 1870
Deer, like a, 248
Deer, quarry of these murder'd, 1359
Defacer, that foul, 765
Defeat my life, his unkindness may, 1741
Defend ourselves, only, 566
Defil'd land, my lord, ay, 1276
Deform'd, none can be called, 183
Degree away, take but, 1205
Degree, priority and place, observe, 1204
Degree to love, that's a, 1277
Degrees, scorning the base, 1011
Delicate creatures, call these, 387
Delight in, the labor we, 1220
Delights not me, man, 1033
Deliver, a round unvarnish'd tale, 1640
Delivering you, am satisfied, I 1219
Delves the parallels, and, 1702
Demand, be so superfluous to, 1696
Demonstration of the working, a familiar, 932
Denmark, villian, dwelling in all, 950
Deny, I can, 315
Deny, the poor heart would fain, 1438
Deny us for our good, 885
Depart, come like shadows, 1466
Dependency of thing, such a, 1027
Depth, but far beyond my, 1755
Deputy elected by the Lord, the, 940
Denmark, here in, 808
Deputed sword, nor the, 1089
Desartless man, most, 360
Description, beggar'd all, 152
Deserts, idle, antres vast, 70
Deserves a help, that well, 731
Deserves my thanks, your love, 1667
Desolation, demonstrating a careless, 1002
Despair, our crimes would, 1764
Despis'd, poor, infirm, weak, 1032
Detested crimes, guilty of, 758
Detraction will not suffer it, 860
Device, some odd gimmers or, 571
Devour, with a greedy ear, 489
Devoutly to be wish'd, 478
Devil and no monster, this is a, 1566
Devils are here, all the, 842

Devil, and you the blacker, 57
Devil drives, that the, 764
Devil, do sugar o'er the, 473
Devil, let us call thee, 1819
Devil, that must eat with the, 1565
Devil, when most I play the, 1153
Devil, the ingredient is a, 524
Devised by the enemy, a thing, 562
Devised this slander, have not, 1493
Devoutly to be wished, 365
Dew, resolve itself into a, 680
Dew, roses newly wash'd with, 1834
Dew of youth, liquid, 366
Dew, walks o'er the, 1135
Dew, wipe off this honorable, 1329
Dews of blood, and, 1303
Diadem stole, the precious, 411, 944
Dial, he drew a, 475
Diamond to glass, like, 340
Did it, thou cans't not say I, 781
Die a bachelor, I would, 111
Die in the adventure, 737
Die on mine own sword, 690
Die, the man would, 212
Die, the hazard of the, 283
Die we must, yet, 531
Die, when beggars, 156
Died in virtue's cause, 619
Died to-day, he that, 440
Dies and makes no sign, he, 1478
Dies, as when a giant, 438
Diet, I will bespeak our, 403
Diet, your worm is your only emperor for, 1863
Differs, clay and clay, 530
Digged, saltpetre should be, 207
Dignified, the place is, 451
Dignified, vice sometime's by action, 1757
Dignity, clay and clay differs in, 530
Dim, the greater glory, 259
Dimensions, hath not a Jew, 916
Din, beasts shall tremble at thy, 9
Din, think you a little, 1709
Direct and honest, to be, 858
Direct, and the lie, 974
Direction, stand by Cæsar and give, 1518
Disasters, so weary with, 714
Disastrous chances, most, 6
Discontent, the winter of our, 1180
Discord follows, and hark, what, 1205
Discloses, masked bud, 268
Discords, straining harsh, 1595
Discourse of reason, wants, 138
Discourse of war, list his, 1776
Discovery, from sounding and, 270
Discredit more in hiding, 1242
Discretion, better part of valor is, 174
Discretion, let your own, 11
Diseas'd, minister to a mind, 1108
Diseases, as men take, 338
Dish, a velvet, 276
Dish for a king, 41
Dish, scarce one dainty, 1792
Dishonorable graves, to find, 330
Dishonor in thine age, this, 796
Dislike the cut, I did, 1389
Disorder, with most admired, 14
Disordered, nothing impaired but all, 1550
Disputable for my company, he is too, 1677
Dissembling nature, cheated of feature by, 1340
Dissolved, that I am freely, 1055
Distill it out, observingly, 778
Distill'd, happy is the rose, 548
Distinguish, more can you, 603
Distracted globe, a seat in this, 1073
Distressful bread, cramm'd with, 221
Dive into the bottom of the deep, 861
Divide the Sunday from the week, 1625
Divinity doth hedge a king, 945
Dobbin my phill-horse, 135
Doer's deed, by the, 451
Doers, talkers are no good, 1646
Doest, the first thing thou, 1403
Doff it for shame, 983
Dog, not one to throw at a, 1848
Dogs of war, let slip the, 824
Dogs, throw physic to the, 1108
Doit, will not give a, 569
Dominions, tithe or toll in our, 941
Done, if it were, 101
Doom, to the crack of, 386
Door, at mine hostess', 1423
Door, as nail in, 435
Door, against his murtherer shut the, 1293
Doors, men shut their, 1620

Done, sorrow ends not when it seemeth, 1531
Dotes yet doubts, who, 513
Double death, sorrow flouted at is, 1374
Double sense, palter with us in a, 1331
Doubts, all other, 717
Doubts and fears, saucy, 246
Doubts to them that fear, urge, 872
Doubted, I the issue, 350
Dove, gently as any sucking, 1402
Dove, patient as the female, 1250
Doves will peck, and, 1865
Downy sleep, shake off this, 1503
Dowry of a second head, the, 1808
Dozen white louses, the, 137
Dragon, St. George that swing'd the, 1423
Dragonish, a cloud that's, 322
Dragons, night's swift, 1138
Draughts, full of supper and distempering, 1627
Draw it, my face as he would, 1263
Dread of something, the, 627
Dreadful thing, the acting of a, 10
Dream, perchance to, 477
Dream, phantasma, or a hideous, 10
Dreams, I talk of, 305
Dreamt of in our philosophy, 1267
Dress themselves, noble youth did, 737, 757
Dressed—man, proud man! 107
Drink down all unkindness, 1739
Drink mandragora, give me to, 752
Drink thy tidings, that I may, 1690
Drive at me, let, 233
Drives, that the Devil, 764
Drop of patience, a, 21
Drown my book, I'll, 1289
Drowned honor, pluck up, 861
Drowns the parson's saw, coughing, 372
Drowsy man, dull ear of a, 1036
Drowsy, makes heaven, 527, 837
Drowsy syrups, all the, 1299
Drum, the spirit-stirring, 629
Drum, when you hear the, 664
Drunk himself, the gentleman hath, 1455
Due, give the Devil his, 470
Duke's revenues, she bears a, 520
Dulcet in contagion, it is, 1538
Dull as night, his spirits are, 1150
Dull ear, vexing the, 1036
Dull, good man, 1132
Dumb shows and noise, inexplicable, 1555
Dumb, strikes parting lovers, 1236
Duncan, hear it not, 953
Dust, see how I lay the, 1237
Duty is the king's, every subject's, 1536
Duty, perceive here a divided, 498
Duty, sense of place and, 708
Duty, your haste commend your, 822
Duty, when service sweat for, 1332
Dwell in, crown'd truth to, 1222
Dwell, deceit should, 449
Dwell in my necessity, rather, 1163
Dwells, and hereabouts he, 72
Dwells, the eating canker, 265
Dying fall, it had a, 1151

E

Eage in a dove-cote, like an, 515
Eagles dare not perch, 693
Ear, a jest's prosperity lies in the, 914
Ears, a name unmusical to Volscian's, 1155
Ears, a little din can daunt mine, 1709
Ears, she does abuse our, 5
Ears, war blows in our, 182
Earth, a heaven on, 838
Earth, bowels of the harmless, 207
Earth for charity, a little, 195
Earth, girdle round about the, 751
Earth, huge foundation of the, 1480
Earth, moon looks bloody on the, 1301
Earth, on England's lawful, 1384
Earth, the regions of the, 345
Earthly power doth then show, and, 1086
Ease at mine inn, take mine, 899
Easily said, by and by is, 245

East, begins his golden progress in the, 1619
Eastern clouds, checkering the, 1140
Easy leap, methinks it were an, 967
Eat, I earn that I, 538
Eat with the devil, must, 1565
Eaten the insane root, have we, 1366
Eating the bitter bread, 118
Ebbing Neptune, do chase the, 694
Echo, applaud thee to the, 83
Edge of appetite, cloy the hungry, 1679
Education, bound for life and, 533
Egg and butter, an, 788
Egg is full of meat, as an, 1353
Elder than herself, take an, 1053
Elected by the Lord, the deputy, 940
Element's below, thy, 1530
Elm, I a vine, thou art an, 1807
Embrace, arms take your last, 598
Emperor, thou'rt an, 875
Empty boxes, account of, 153
Empty, Hell is, 842
Empty words, heaven hath my, 1852
End, a necessary, 382
End, bitters to sweet, 20
End, true beginning of our, 158
Ended, our revels now are, 1391
Ends, divinity that shapes our, 500
Endure, never yet philosopher that could, 1712
Enemies, left me naked to my, 1459
Enemy, let in and out the, 113
Enemy to life, care's an, 280
England, brave peers of, 1257
England's lawful earth, on, 1384
English dead, with our, 220
English nation, the trick of our, 570
Enough, I have lived long, 1438
Enriches him, that which not, 1154
Enterprise, the very life-blood of our, 1474
Enterprises, ripe for exploits and mighty, 1881
Entertainment my bosom likes not, 1217
Enthroned in the hearts, it is, 1086
Entrance to a quarrel, beware of, 1356
Envious worm, bit with an, 270
Epitaph, not remember'd in thy, 434
Erebus, his affections dark as, 1150
Error, many an, 450
Escape calumny, thou shalt not, 256
Escapes not, virtue itself, 257
Established, a decree, 450
Eternal cell, in thy, 441
Eternity, through nature to, 439
Ethiop's ear, rich jewel in an, 142
Eve, he had tempted, 1793
Evening, bright exhalation in the, 798
Eventful history, ends this strange, 1429
Events, a hand in these, 835
Everlasting flint, the, 698
Everything, good in, 17
Example, if I could find, 942
Excellent thing in woman, an, 1771
Excellent young man, O, 922
Exchequer of words, you have an, 1856
Execution, pardon after, 334
Exempt, to be from wealth, 1785
Exits and entrances, they have their, 46
Expectation, a war in, 93
Exposition of sleep, I have an, 1502
Eye, a basilisk unto mine, 126
Eye, choose love by another's, 841
Eye of Heaven visits, the, 1304
Eye of pity, glancing an, 994
Eye, shuts up sorrow's, 1500
Eye, such beauty as a woman's, 144
Eye, the lustre in your, 785
Eye, the poet's, 727
Eyes, men's, did scowl on Richard, 12
Eyes? hath not a Jew, 916
Eyes, holy water from her heavenly, 1653
Eyes, let fall the windows of my, 1817
Eyes like stars, make thy two, 1641
Eyes, through another man's, 819
Eyes may pierce, how far your, 1600
Eyes, sleep dwell upon thine, 1385
Eyes with air, mock our, 322

Eyes, you could turn your, 647
Eyebrow, ballad made to his mistress', 1008
Eyelids down, wilt weigh my, 1498

F

Face again, ne'er look you i' th', 800
Face, and paint your, 1686
Face, bearded to my, 428
Face is fair, when my, 189
Face, knavery's plain, 951
Face, the climber upward turns his, 1011
Face, to such perusal of my, 1263
Face, with his big swoll'n, 1016
Fail, if we should, 375
Fails, oft expectation, 587
Fair and unpolluted flesh, from her, 544
Fair praise, too brown for a, 1311
Fair wife, damn'd in a, 657
Fairies' midwife, she is the, 1360
Faith, I'll take thy word for, 1851
Faith, no tricks in plain and simple, 1718
Falconer's voice, O, for a, 1013
Falling, man press not a, 1318
Falls, ripest fruit first, 738
False, framed to make women, 726
False hound, 515
False, to any man not then be, 1728
False vows, leave their, 898
False, words are grown so, 1853
Falsehood, your bait of, 115
Falstaff sweats to death, 957
Familiar, be thou, 735
Familiar beast, it is a, 137
Fan, brain him with his lady's, 215
Fancy, a fellow of most excellent, 1879
Fantastic summer's heat, thinking on, 1679
Fantastic tricks, plays such, 61
Fantastically carved, with a head, 711
Far, press not a falling man too, 1318
Farewell goes out sighing, and, 1790
Farewell, poor Jack, 175
Fashion, the glass of, 1187
Fat, men about me that are, 1075
Fat the ancient grudge, feed, 809
Fates, masters of their, 1581
Father, it is a wise, 304
Father, shun Scylla, your, 1435
Father to that thought, thy wish was, 1823
Fault, condemn the, 351
Faults lie gently on him, his, 1387
Faults, men are moulded out of, 173
Favor, to buy his, 732
Favor, she must come to this, 1221
Fawn on men, I do, 1427
Fear not, be just and, 928
Fear of Heaven, leaving the, 863
Fear, urge doubts to them that, 872
Fear, void of, 397
Fear, yet death we, 977
Fearful summons, upon a, 1615
Fears, saucy doubts and, 246
Feast, chief nourisher in life's, 1504
Feast, for mirth becomes a, 1113
Feast of Crispian, the, 390
Feather, I am not of that, 731
Feather, pricked in't for a, 623
Feather so lightly blown, to and fro, 1258
Fed of the dainties, never, 198
Fee, my life at a pin's, 1273
Feeble up, help the, 843
Feed fat the ancient grudge, I will, 809
Feed, let concealment, 263
Feeling, hath this fellow no, 794
Feelings, our hard, 308
Feet, walk'd those blessed, 392
Fell, the angels by that sin, 52
Fell purpose, shake my, 1349
Fellow, a robustious, periwig-pated, 1555
Fellow of the self-same flight, I shot his, 1467
Felony to drink small beer, make it, 989
Females, are masters to their, 1078
Fence, cunning in, 399
Fetch me that flower, 685
Fever, after life's fitful, 980
Feverous, some say the earth was, 1302
Fico for the phrase, a, 367
Field, heard great ordnance in the, 1709
Field, once was mistress of the, 982
Field, set a squadron in the, 503
Fields, a babbled of green, 110
Fiend angelical, 140

Fiend, thou marble-hearted, 895
Fiery shapes, heaven was full of, 1480
Fight for love, we cannot, 1840
Filches from me, he that, 1154
Finger, point his slow and moving, 1432
Fingers, paddling palms and pinching, 1217
Fingers, with his damn'd, 1218
Finisher, of greatest works is, 1784
Fire, as the flint bears, 682
Fire, be fire with, 1685
Fire, burns out another's, 237
Fire, by a sea-coal, 289
Fire, fretted with golden, 672
Fire in his hand, hold a, 1679
Fire i' the flint, the, 683
Fire of love, quench the, 1005
Fire with snow, go kindle, 1005
Firmament, no fellow in the, 362
First head, a buck of the, 232
Fish a strange, 569
Fish not with this melancholy bait, 1198
Fish with the worm, a man may, 1864
Fishified, how art thou, 679
Fits the spirit of a tapster, it, 1370
Five sentences, drunk himself out of his, 1455
Flag, death's pale, 147
Flaw, to expel the winter's, 252
Flea, that's a valiant, 222
Fled, and night is, 1136
Flesh and blood to rebel, my own, 1369
Flesh be hack'd, my, 665
Flesh, fair and unpolluted, 544
Flesh is heir to, that, 478
Flesh, within this wall of, 1535
Flights, fellow of the self-same, 1467
Flighty purpose, the, 455
Flint, the everlasting, 698
Flood, into this angry, 429
Floor of heaven, look how the, 1584
Flower, we pluck this, 422
Flowers are slow, sweet, 1789
Flux of company, part the, 1092
Foe, we arm us 'gainst the, 93
Foes, fall over to my, 255
Follies, lovers cannot see the pretty, 1001
Follow him to Rome, what tributaries, 247
Follow thee, I'll, 761
Folly, cold wisdom waiting on superfluous, 1821
Food of love, music be the, 1151
Fool, and use you like a, 1686
Fool, opinion's but a, 77
Fool, not a holiday, 569
Fool to make me merry, a, 588
Foolish ear, sleeps in a, 1554
Fools, great stage of, 396
Foot in sea and one on shore, one, 1476
Foot, lie at the proud, 567
Foot speaks, her, 786
Foot, to the sole of his, 1111
Forbid, in stamps that are, 326
Forefathers had no other books, our, 1227
Forefinger, an agate stone on the, 1360
Foregone conclusion, a, 348
Forehead of a married man, the, 1054
Forest, I met a fool i' the, 689
Forgeries you please, what, 493
Forget, new-made honor doth, 862
Forgetfulness, steep my senses in, 1498
Forgive him, O God, 1478
For once, for all, forever, 632
Forted residence, it deserves a, 1129
Fortune keeps an upward course, our, 1759
Fortune, outrageous, 132
Fortune's cap, on, 243
Fortunes, pride fell with my, 1323
Fortune's womb, sorrow ripe in, 1532
Foul and pestilent congregation, 1753
Foundation of the earth, huge, 1480
Fourteen hundred years ago, 392
Fox, unkennel the, 1738
Fray, the latter end of a, 653
Free breath of a sacred king, the, 941
Free condition, my unhoused, 971
Free him, I'll pay the debt and, 731
Free, in maiden meditation fancy, 1030
Freed, no man's pie is, 667
Freeze thy young blood, 1641
Fretful portenpine, quills upon the, 1300
Friend, I too myself am dearer than a, 1452

Friend, man that loves my, 1202
Friend that loves you, over your, 1188
Friends, enrooted with his, 1797
Friends, he is without three good, 1126
Friends, troops of, 1438
Frost, a killing, 633
Frost, like an untimely, 443
Frosty, but kindly, 24
Frowning night, morn smiles on the, 1140
Fruit first falls, the ripest, 1400
Fruitless crown, they placed a, 123
Full of quarrels, thy head is as, 1353
Furnace, sighing like a, 1008
Further, speak, I'll go no, 1546
Fury, feeds their, 670

G

Gale, what happy, 855
Gallant pins the wenches, this, 1793
Gap of time, great, 752
Garter, mine host of the, 875
Gates, morning opes her pearly, 1139
Gates of mercy, the, 1085
Gazing on king's graves, 1244
Gems, as 'twere in scorn of eyes, reflecting, 1436
General, are you content to be our, 1161
Gentle, his life was, 554
Gentle rain, it droppeth as the, 1087
Gentleman hath drunk himself, the, 1455
Gentleman, he was a, 600
Gentleman, thou wrong'st a, 1496
Gentlewoman, I know the young, 750
Gently as any sucking dove, as, 1402
Gently on him, his faults lie, 1387
Get thee back, 108
Ghost, ay thou poor, 1073
Ghost, my lord, there needs no, 950
Ghost's word, I'll take the, 1849
Giant dies, when a, 438
Giant's strength, to have a, 584
Gib cat, melancholy as a, 1069
Gibes, where be your, 676
Gift, I ratify this, my rich, 1062
Gift of fortune, the, 721
Girdle, I'll put a, 547
Girl, do love that country, 847
Give no man, a reason, 347
Glance from heaven to earth, 727
Glass, like diamond to, 340
Glass of fashion the, 1187
Glass, till I have bought a, 1464
Globe, a seat in this distracted, 1073
Glorious war, and circumstance of, 1322
Glory, meridian of my, 798
Glory is like a circle, 314
Glory of an April day, the uncertain, 1006
Glove upon that hand, I were a, 299
Go we know not where, 481
Goats ran from the mountains, the, 1479
God, an attribute to, 1086
Gods are just, the, 901, 1758
God, had I but served my, 1459
God help me! 88
God, I thank my, 573
God made him, 1043
Godfather, you must be, 1569
God's, power dost then show likest, 1086
Gods, the voice of all the, 527, 837
Going, not upon the order of your, 762
Gold, great anchors wedges of, 1436
Gold-plate sin with, 76
Gold, to gild refined, 585
Golden opinions, I have bought, 1199
Golden sorrow, and wear a, 176, 803
Gone before him, all his successors, 54
Gone, get thee, 339
Good deed, so shines a, 259
Good friends, he is without three, 1126
Good gifts, she has, 750
Good, glad of other men's, 538
Good is oft interred, 583
Good name, filches from me my, 1154
Goodly apple rotten at the heart, 84
Goodly person, call him a, 266
Goose-pen, write with a, 741
Gorgeous palace, in such a, 449
Gowns, one that hath two, 659
Grace, a rose in his, 264
Grace, grace me no, 1734
Grace, ministers of, defend us, 58
Gracious is the time, so, 309

Grain will grow, and say which, 1448
Grains of wheat, two, 1367
Grammar-school, in erecting a, 1227
Grandmother Eve, a child of, 580
Grandsire cut in alabaster, set like his, 39
Grant you I was down, I, 1014
Grapple them to thy soul, 735
Grass, a measure with you on this, 1102
Graves, chase us to our, 297
Grave come from the, 746
Grave, either victory, or else a, 1760
Grave, laid in my, 325
Grave, large kingdom for a little, 1186
Grave, sleep with thee in the, 434
Graves stood tenantless, the, 1303
Greek to me, it was, 800
Green-eyed monster, it is the, 911
Grey-ey'd morn smiles, the, 1140
Grief, she sat smiling at, 1246
Grieve his heart, shew his eyes and, 1466
Grim-visaged war, 1777
Gripe, barren sceptre in my, 123
Groundlings, to split the ears of the, 1555
Grow beneath their shoulders, 69
Guest, and a keen, 653
Guests, a mutiny among my, 323
Guilty head, off with his, 1191
Gun, shot out of an elder, 1259

H

Hack'd, my flesh be, 665
Hailstones go, vanish like, 1750
Hair, and each particular, 1641
Hair, on the ninth part of a, 122
Hallow'd is the time, so, 309
Hammer, a smith stand with his, 1515
Hand, assistance of a mortal, 941
Hand, fear of heaven on the left, 863
Hand first, give me your 630
Hand, heaven hath a, 835
Hand, here's my hand, 833
Hand, hold a fire in his, 1679
Hand, the handle toward my, 414
Hand, with an unlineal, 123
Hands, hath not a Jew, 916
Handsaw, know a hawk from a, 825
Handy-work, defacer of God's, 765
Hang my head and perish, I'll, 982
Hang out our banners, 121
Hang those that talk of fear, 651
Hangs a tale, thereby, 1639
Hangs upon the cheek of night, 132
Happy days, a world of, 518
Harbinger, yonder shines Aurora's, 1138
Harm me not, I pray you, 732
Harmless earth, bowels of the, 207
Harmony is in immortal souls, such, 1584
Harness, we'll die with, 479
Harping on my daughter, still, 430
Harrow up thy soul, would, 1641
Hart ungalled play, the, 460
Haste me to know it, 1392
Haste, one with moderate, 1585
Hate, owe no man, 538
Havens, ports and happy, 1304
Hawked, a mousing owl, 613
Hay, butter'd his, 241
Head, a buck of the first, 232
Head, all my imperfections on my, 1372
Head and front of my offending, the 1306
Head, crotchets in thy, 393
Head from the crown of his, 1111
Head, jewel in his, 17
Head on the Rialto, show his, 120
Head with sorrow to the ground, my 796
Heads, rain hot vengeance on offenders', 1357
Hear and answer, meet to, 359
Hear be silent that you may, 286
Heard, if the king, 48
Heart, a face without a, 602
Heart, irksome is this music to my, 1354
Heart, in her husband's, 553
Heart, I will wear my, 432
Heart, level in her husband's, 1053
Heart, native to the, 827
Heart of hearts, in my, 753
Heart, slays all senses with the, 684
Heart, sting thee to the, 1458

Heart, shew his eyes and grieve his, 1466
Heart, take it to, 440
Heart, the agent of her, 813
Heart untainted, a, 1358
Heart, visit my sad, 436
Heart, whispers the o'erfraught, 755
Heart with strings of steel, 201
Heartache, we end the, 478
Hearts of kings, enthroned in the, 1086
Heart's core, wear him in my, 753
Heartstrings, her jesses were my dear, 812
Heaven and the main, 'twixt the, 1437
Heaven, before high, 61
Heaven, beteem the winds of, 1010
Heaven, find the way to, 313
Heaven go, words without thoughts never to, 1855
Heaven, had it pleased, 21
Heaven in your cheek, 785
Heaven, it smells to, 1193
Heaven, leave her to, 969
Heaven, look how the floor of, 1584
Heaven on the left hand, fear of, 863
Heaven, shall the blessed sun of, 1726
Heaven, the beauteous eye of, 773
Heaven, the fixed stars of, 1301
Heaven, there's husbandry in, 1168
Heaven, thorny way to, 417
Heaven visits, the eye of, 1304
Heaven's air, candles fix'd in, 1582
Heaven's gate, the lark at, 1269
Heaven's image, coin, 326
Hedge, a canker in a, 264
Hedge a king, divinity doth, 501, 945
Heel, doth tread upon another's, 1120
Heel of the courtier, 27
Heir to, that flesh is, 478
Hell itself breathes out, and, 1829
Hell, summons thee to heaven or to, 953
Herod, it outherods, 1555
Hide me, that must forever, 1755
Hide, thou wear a lion's, 983
Hide, wrapp'd in a woman's, 832
High and palmy state of Rome, 1303
High praise, too low for a, 1311
Highest point, touched the, 798
Highway of talk, crossing the plain, 1727
Hip, catch him upon the, 809
Hither, what wind blew you, 1814
Hogs, shall I keep your, 1327
Holiday fool, not a, 569
Hollow crown, within the, 394
Holy as severe, should be as, 924
Holy fields, in those, 392
Holy water, she shook the, 1653
Holy writ, confirmations strong as proofs of, 1720
Home, and comes safe, 390
Home, out of house and, 550
Home to churchyards, ghosts troop, 1138
Home, when I was at, 1715
Honey bees, so work the, 151
Honor, jealous in, 1520
Honorable man, Brutus is an, 230
Honorable retreat, let us make an, 114
Honor'd in the breach, 219
Honor's at the stake, when, 1355
Honors, bears his blushing, 633, 864
Hoops of steel, with, 735
Hope, and break it to our, 1331, 1705
Hope again, never to, 616
Hope, the tender leaves of, 633, 864
Hornpipes, he sings psalms to, 1348
Horrors, I have supped full with, 1626
Horse, as tedious as a tired, 1661
Horse back, sits on his horse, 1423
Horse, I run before my, 1419
Horse, kindness to his, 241
Hot and rebellious liquors, 185, 987
Hour, and fought a long, 1014
Hour-glass, into an, 1878
Hours' talk, I never spent an, 1112
House, daughters of my father's, 431
House, shot mine arrow o'er the, 96
House, you take my, 1635
Howling, when thou liest, 312
Hue of resolution, the native, 357

Hue to the rainbow, to add another, 773
Human kindness, the milk of, 1103
Humorous sadness, wraps me in a most, 1418
Hundred, with moderate haste might tell a, 1585
Hung be the heavens with black, 1481
Hungry, lean-faced villian, a, 1274
Husband, but here's my, 533

I

Iago, against thy friend, 728
Iago, the pity of it, 1281
Ice, as chaste as, 256
Ides of March, remember, the, 1049
Idiot, a tale told by an, 1210
Idle brain, children of an, 305
Idleness, love in, 685
Idolatry, the God of my, 770
Ill at reckoning, I am, 1370
Ill can dwell in such a temple, nothing, 1561
Image, coin Heaven's, 326
Imagination of a feast, bare, 1679
Imitated humanity, they, 1286
Immortal souls, such harmony is in, 1584
Impediment, marched on without, 208
Imperfections, with all my, 1372
Imperial Cæsar, 252
Impotent conclusion, O most lame and, 956
In and out, it will let, 113
Inaudible and noiseless foot of time, 1695
Incarnadine, the multitudinous seas, 814, 1439
Inch a king, ay, every, 946
Inch thick, let her paint an, 1221
Incline, Desdemona would, 69
Indian, like the base, 1256
Indian, to see a dead, 569
Infant, at first the, 892
Infants of the spring, the, 269
Infinite jest, a fellow of, 1879
Influences, servile to all the skyey, 978, 1461
Ingredient is a devil, the, 524
Inheritor, may succeed as his, 1118
Injustice is corrupted, conscience with, 1358
Ink, gall enough in thy, 741
Innocent, a thousand, shames, 78
Innocent lamb, the skin of an, 1230
Innocent nose in piteous chase, down his, 1659
Inordinate cup, every, 524
Insane root, have we eaten the, 1366
Instant, we rose both at an, 1014
Instrument, a stringless, 445
Instruments of darkness, the, 1596
Intent, prick the sides of my, 49
Interred, the good is oft, 583
Invent, courtesy would, 525
Invention, ascend the brightest heaven of, 1149
Inventor, return to plague the, 186
Invisible spirit of wine, O thou, 1819
Iron cools, or else the, 1599
Iron did on the anvil, his, 1515
Iron tongue of midnight, the, 319
Isle, it frights the, 165
Isle, this warlike, 565
Israel, O Jephtha, judge of, 913
Italian priest shall tithe or toll, no, 941
Itself, begot upon itself, born on, 910

J

Jack, banish plump, 117
Jangled, like sweet bells, 164
Jar, when such strings, 1354
Jealous, confirmations strong, are to the, 1720
Jerkin, like a leather, 1200
Jests at scars, he, 1428
Jew, a second Daniel, 424
Jewel, as a rich, 142
Jewel of their souls, immediate, 1154
Jewel, wears yet a precious, 17
Jog on, the footpath-way, 831
Join, embrace, and seem to kiss, they, 1621
Joint-laborer with the day and night, 1167
Journeymen, some of nature's, 1158, 1286
Jove laughs, they say, 1261
Joy, I wish you all the, 1059
Joy, silence is the perfectest herald of, 1482
Judge, O wise young, 425
Judge, forbear to, 700
Judgment, a Daniel come to, 425
Judgment, reserve thy, 535

Julius fell, ere the mightiest, 1303
Jumping o'e times, 1878
Jurymen, they have been grand, 926
Just, that hath his quarrel, 1358
Justice, I do lean upon, 1031
Justice, not by a public minister of, 1610
Justice, the strong lance of, 76
Justice, this even-handed, 1293
Justice, when mercy seasons, 1086

K

Key, in a bondsman's, 167
Key, thy own life's, 733
Kidney, a man of my, 1044
Kill all the lawyer's, let's, 965
Killed him sleeping, hast thou, 1501
Kills me to look on't, 126
Kin, makes the whole world, 1157
Kind and natural, children, 564
Kindness to his horse, pure, 241
Kindness, the milk of human, 1103
King, balm from an anointed, 940
King Cophetua lov'd, 154
King dead, is the old, 435
King, divinity doth hedge a, 501
King, if I were as tedious as a, 1662
King, I'll catch the conscience of the, 1285
King, the mortal temples of a, 394
King, with half the zeal served my, 1459
Kingdom for a horse, my, 873
Kingdom for a little grave, large, 1186
Kingdom, not so dull a, 93
Kings come bow to it, bid, 1526
Kings, enthroned in the hearts of, 1086
King's graves, gazing on, 1244
King's name is a tower of strength, the, 1713
Kings, stories of the death of, 1422
Kinsman, as I am his, 1293
Kiss, could give him that parting, 948
Kiss, giving a gentle, 555
Kiss, join, embrace and seem to, 1621
Knaves, whip me such honest, 1799
Kneel down and wonder, 253
Knees beg, on my, 28
Knife myself, not bear the, 1293
Know a bank, I, 119
Know not seems, I, 1451
Knowledge, in the great heap of your, 1339

L

Lack some part, I do, 1560
Ladder, lowliness is young ambition's, 1011
Ladder turns his back, unto the, 1011
Ladies, a lion among, 985
Lady Fortune, rail'd on, 689
Lady's chamber, get you to my, 1221
Lady's fan, brain him with his, 215
Lady protests too much, the, 1342
Lamb entreats the butcher, the, 884
Lamb, he would steal the, 724
Lamb, skin of an innocent, 1230
Lamb, yoked to a, 682
Lame beggar, to relieve a, 569
Lamentings heard i' the air, 1302
Lantern, bear you the, 361
Laps milk, as a cat, 1609
Lark at heaven's gate, the, 1269
Last, eyes look your, 598
Last of all the Romans, the, 1410
Late, comfort comes too, 334
Laughs, they say, Jove, 1261
Lay not that flatt'ring unction, 1735
Lean and slipper'd pantaloon, 1226
Lean upon justice, I do, 1031
Leg, can honor set to a, 860
Legitimate, I will prove it, 1346
Legs, walk under his huge, 330
Leave, I humbly take my, 1234
Less, not that I loved Cæsar, 250
Lethe wharf, in ease on, 636
Liar, doubt truth to be a, 512
Liberty, I must have, 296
Lie asleep, athwart men's noses as they, 1360
Lie at the proud foot, 567
Lies, in the ear a jest's prosperity, 914
Lies, O that way madness, 1017
Lies, the powerful grace that, 775
Liest in reputation, thou, 1382
Lieutenant, are you hurt, 1240
Life, an enemy to, 280
Life and all, take my, 1635

Life, his unkindness may defeat my, 1741.
Life, I bear a charmed, 295
Life, I have set my, 283
Life, I have saved my, 174
Life or death, each minute threatens, 1442
Life, passing on the prisoner's, 927
Life, questioned me the story of my, 1361
Life, 'tis the soldiers', 1519
Life, the death of each day's, 1504
Life, when he shuts up the day of, 1815
Life's feast, chief nourisher in, 1504
Life's key, under thy own, 733
Lightning, brief as the, 227
Lightning, or in rain, in thunder, 1688
Lights above, yon ever-burning, 1579
Like sweet May, she came, 15
Liking, kills for faults of his own, 924
Lily, to paint the, 585, 773
Lines, the town-crier spoke my, 1553
Lion, the lip of the, 222
Lion, would be mated by the, 846
Lips away, take, oh, take those, 1637
Lips, sin from my, 1484
Little more than kin, a, 934
Live on thy confusion, 907
Live till I were married, I should, 111
Live we how we can, 531
Lives, history in all men's, 848
Living dead man, a, 1042
Lying, 'tis as easy as, 549
Locks, drowned honor by the, 861
Locks, never shake thy gory, 781
Locks to part, knotted and combined, 1641
Lodge, thorns that in her bosom, 969
Long farewell, a, 633
Long spoon, he must have a, 1565
Look, a lean and hungry, 282
Looking-glass, as in a, 1217
Looks, I mean my children's, 306
Lord of duty, you are the, 533
Lord, the deputy elected by the, 940
Lord, we know what we are, 954
Lord's anointed, rail on the, 67
Lord's anointed temple, the, 355
Lords, come on my, 697
Loses, for loan oft, 970
Lost and won, fancies are sooner, 1053
Lost, praising what is, 1312
Lost, Rome thou hast, 224
Loud but deep, curses not, 406
Love, all good men's, 572
Love-book pray, and on a, 1604
Love, brief as woman's, 228
Love, bring again seals of, 1440
Love, he was more than over shoes in, 1212
Love in idleness, maidens call it, 685
Love like a shadow flies, 1603
Love pictures, dost thou, 1272
Love rhymes, regent of, 421
Love, she never told her, 263
Love, the course of true, 376
Love, thou owest me thy, 1213
Love, the very ecstacy of, 552
Love thee, but I do, 293
Loved Cæsar less, not that I, 250
Loved me for the dangers, 423
Loved not wisely, one that, 589
Lover and the poet, the, 888
Low, shall I bend, 167
Lucifer, he falls like, 616
Lungs began to crow, my, 291
Lusty winter, my age is as a, 24
Lute, Apollo's, strang with his hair, 71

M

Mab, I see Queen, 519
Macbeth doth murder sleep, 1146, 1505
Macduff, lay on, 966
Mad as the vex'd sea, as, 1756
Mad, how came he, 808
Madness, speaks, not your trespass, but my, 1735
Maiden hath no tongue but thought, a, 1706
Maidens call it love in idleness, 685
Main, 'twixt the heaven and the, 1437
Majestic world, get the start of this, 1223
Malice, set down aught in, 589
Man, a familiar beast to, 137
Man and woman, good name is, 1154
Man, better spared a better, 175
Man, blood of a British, 661
Man, breed a habit in a, 811
Man, dispute it like a, 497

Man, misery acquaints a, 148
Man, vexing the dull ear of a drowsy, 1642
Mandragora, give me to drink, 752
Man's son doth know, every wise, 920
Many a time and oft, 1397
Mar what's well, oft we, 1600
Marble, much rain wears the, 526
Marble-hearted fiend, thou, 895
March through Coventry, I'll not, 380
Mark, God save the, 768
Market, I run before my horse to, 1419
Marr'd her gown, thou hast, 783
Married her, true I have, 1306
Married man, Benedick the, 168
Martial outside, a swashing and a, 1631
Master a grief, every one can, 804
Master spirits, the choice and, 1558
Masters, noble and approved good, 1306
Matter, instinct is a great, 900
Matter, yet it's no, 129
May, shake the darling buds of, 947
Meadows, do paint the, 416
Meals, unquiet, 486
Means, when you do take the, 1635
Measured many a mile, we have, 1102
Meat and drink to me, it is, 1826
Meat, as an egg is full of, 1353
Meats, the funeral-baked, 739
Medicine, miserable have no other, 868
Meditation, as swift as, 1392
Meditation fancy free, in maiden, 1030
Meet again, if we do, 631
Meet again, if we do, 631
Meeting, broke the good, 14
Meeting, journeys end in lovers, 920
Melancholy, canst thou part sadness and, 932
Melted into air, with shrieks, she, 1751
Memory, begot in the ventricle of, 1057
Memory, in my book of, 1173
Men put on their cloaks, wise, 318
Men should be what they seem, 1450
Men were deceivers ever, 1476
Men whose heads do grow, 69
Mend his pace, will not, 217
Men's good, glad of other, 538
Merchant down, to press a royal, 994
Merchants most do congregate, where, 356
Mercy of a rude stream, to the, 1755
Merry, a fool to make me, 588
Merry heart goes, all the day, a, 831
Merry, wives may be, 1338
Methinks it were an easy leap, 861
Mew, rather be a kitten and cry, 949
Mew'd, thrice the brinded cat hath, 1687
Midnight, chimes at, 307
Midnight, the iron tongue of, 319
Midsummer madness, this is very, 1026
Midwife, she is the fairies', 1360
Mightiest in the mightiest, 'tis, 1087
Milk, a suggestion as a cat laps, 1609
Mind, I will tell him my, 852
Mind, suspicion always haunts the guilty, 1630
Mind, 'tis nobler in the, 132
Mind to suffer, commends the, 1473
Minister of justice, not by a, 1610
Ministers of grace, angels and, 58
Minnows, hear you this triton of the, 1462
Mirth, you have displaced the, 14
Miserable, our case is, 817
Misery acquaints a man, 148
Misery and contempt, riches point to, 1785
Mislike me not, 239
Mistake me not, 15 4
Mistress' eyebrow, ballad made to his, 1008
Mistress of the field, once was, 982
Mock'd the dead bones, and, 1436
Mocking the air, 331
Model, draw anew the, 234
Model when old Troy did stand, 1725
Modesty of nature, o'erstep not the, 11

Modern instances, wise saws and, 929
Modesty, o'er the bounds of, 205
Monarch, it becomes the throned, 1087
Money, fill thy purse with, 1350
Money in thy purse, put, 1350
Monument, goodness and he fill up one, 1128
Monument, like Patience on a, 1246
Moon, unmask her beauty to the, 1029, 1743
Morning air, I scent the, 407
Morrow to you both, good, 776
Mortal coil, shuffled off this, 477
Mortal hand, assistance of a, 941
Mortal temples of a king, the, 304
Most unkindest cut, the, 410
Mother came into my eyes, all my, 1657
Mother, into Charybdis, your, 1435
Mother, so loving to my, 1010
Mother, that can so astonish a, 1142
Motion, two stars keep not their, 1556
Moulded on a porringer, 276
Mount, the stairs that, 336
Mountains, the goats ran from the, 1479
Mouth, take the cork out of thy, 1690
Mouths, an enemy in their, 561
Multitudinous seas incarnadine, the, 1439
Murder'd deer, quarry of these, 1359
Murderer, shut the door against his, 1293
Muse not that I thus suddenly proceed, 1809
Music, a fearful battle render'd you in, 1776
Music, he makes sweet, 555
Music in the nightingale, no, 1483
Music, most excellent, 487
Music, to hear the sea-maid's, 1441
Music, when I hear sweet, 1096
Musk-rose buds, in the, 262

N

Naked in December snow, wallow, 1679
Naked through the world, 958
Naked, would not have left me, 563, 1459
Naked, when he was, 711
Name, a deed without a, 454
Name is a tower of strength, the king's, 1713
Napes of your necks, the, 647
Naples heard thee, if the king of, 48
Nation, darlings of our, 405
Native hue of resolution, the, 357
Nature, by a rule in, 151
Nature, change the stamp of, 1746
Nature, I do fear thy, 1103
Nature oftentimes breaks forth, 492
Nature, o'erstep not the modesty of, 11
Nature, passing through, 439
Nature, there's no blemish in, 183
Nature, to write and read comes by, 721, 1873
Nature's journeymen, some of, 1286
Nature's second course, great, 1504
Naught, a paramour is a thing of, 1228
Neck, paddling in your, 1218
Necks, the napes of your, 647
Needs no bush, good wine, 240
Needs no ghost, there, 746
Neglected, a spark, 669
Negotiate for itself, let every eye, 1004
Neptune's ocean, will all great, 814
Nerves shall never tremble, my firm, 427, 1470
Nettle, out of this, 422
Nettle, the strawberry grows underneath the, 1598
New, old robes sit easier than the, 1406
News, on the Rialto, what, 1396
Night and day, stealing on by, 1692
Night, another such a, 518
Night, except I be by Silvia in the, 1483
Night has been unruly, the, 1302
Night in Russia, last out a, 1420
Night, morn smiles on the frowning, 1140
Night, pass'd a miserable, 518
Night the day, it must follow as, 1728
Night, the fire that severs day from, 1622
Night, the very witching time of, 1829

Night's candles are burnt out, 1141
Noah was a sailor, before, 926
Nobility, betwixt the wind and his, 177, 1171
Nobility's true badge, mercy is, 1084
Noddle, her care should be to comb your, 1686
Noiseless foot of time, 1695
Nominated in the bond, 192
Northern star, constant as the, 362
Nose in piteous chase, down his, 1659
Noses as they lie asleep, athwart men's, 1360
Number of the stars, let all the, 1583
Numbers, divinity in odd, 502
Nurse and breeder of all good, 1691
Nurse, gentle sleep, nature's soft, 1498
Nurse, pardon is still the, 1090
Nurse's arms, puking in his, 892

O

Oath on it, I'll take my, 1215
Obedience, where most you owe, 1805
Object, gold becomes her, 772
Oblivion, second childishness and mere, 1429
Oblivious antidote, with some sweet, 1108
Occasion, courage mounteth with, 374
Occupation's gone, Othello's, 629
Ocean, in the deep bosom of the, 1180
Ocular proof, give me the, 1335
Odd numbers, there's a divinity in, 502
Oddest frame, madness hath the, 1027
Odorous, comparisons are, 346
Offended, for him have I, 194
Offenders' heads, rain hot vengeance on, 1357
Offending Adam, whipp'd the, 13
Offending, head and front of my, 826
Offends me to the soul, it, 1555
Oft, many a time and, 1048
Old age, that which should accompany, 1438
Old, I confess that I am, 28
Old, ere yet those shoes were, 1127
Once, but go at, 762
Open as day, a hand, 294, 1280
Opes her pearly gates, morning, 1139
Opinion is but a fool, 77
Orb, monthly changes in her circled, 1131
Orb, there's not the smallest, 1584
Orchard, sleeping within my, 407
Order, stand not upon the, 762
Organs, hath not a Jew, 916
Ounce of civet, give me an, 316
Out, out, brief candle, 260
Outstrip all praise, she will, 1062
Outward side, angel on the, 606
Outward walls, banners on the, 121
Oven stopp'd, like an, 1529
Owe no man hate, 538
Owl, by a mousing, 613
Owl that shriek'd, the, 637
Oxlips and the nodding violet, 119
Oyster wench, his bonnet to an, 1192

P

Pace, to-morrow creeps in this pretty, 1704
Pacing through the forest, 301
Pageants, the black vesper's, 322
Pains, she gave me for my, 1239, 1477
Paint the lily, to, 585, 773
Painted blind, winged Cupid, 400
Pair, here comes a, 139
Pair of spectacles, what a, 1551
Palace, in such a gorgeous, 449
Pale-faced moon, honor from the, 967
Pale flag, death's, 147
Palm, see her paddle with the, 1216
Paper bullets of the brain, 216
Paradise, life is a, 23
Paramour, he is a very, 1228
Pardon'd be, as you from crime would, 710
Parish church, plain as way to, 1802
Park, following her into the, 1046
Part, and so he plays his, 929
Part of a hair, on the ninth, 122
Part of valor is discretion, the better, 174

Particular, the world should note something, 1880
Parting kiss, I could give him that, 948
Pass for a man, therefore let him, 1043
Pass, see my shadow as I, 1464
Passion, put me into a towering, 1714
Passion, the whirlwind of, 1553,
Passions, hath not a Jew, 916
Passion's slave, that is not, 753
Patch a wall, earth should, 252
Patience—a drop of, 21
Patines of bright gold, inlaid with, 1584
Pay, shuffled off with such uncurrent, 1669
Pays, base is the slave that, 125
Peace, bless'd with the soft phrase of, 1417
Pearly gates, morning opes her, 1139
Peasant—toe of the, 27
Peck at, for daws to, 432
Peer, King Stephen was a worthy, 223
Pegasus, turn and wind a fiery, 874
Pelting of this pitiless storm, the, 1298
Penny, methinks I have given him a, 1668
Peopled, the world must be, 1857
Peridition catch my soul, 293
Perfume on the violet, a, 773
Perfumed like a milliner, he was, 1104
Perfumes of Arabia, all the, 91
Perish, I'll hang my head and, 982
Person, call him a goodly, 266
Persons, comprehended two aspicious, 1778
Philosopher, there was never yet, 1712
Phrase, a fico for the, 367
Physic that's better, 'tis a, 20
Physic to the dogs, throw, 1108
Physics pain, labor we delight in, 1220
Pick'd, like empty purses, 898
Pickle herrings, a plague o' these, 1283
Picture, look here, upon this, 373, 990
Piece of silver, would give a, 569
Piece of villainy, a very excellent, 1762
Piece out our imperfections, 890
Piercing the night's dull ear, 1586
Pink of courtesy, I am the, 378
Pitiful, 'twas wonderous, 1597
Pity, a tear for, 294
Pity, 'tis true, 'tis, 1023
Plague him, I'll, 756
Plague of sighing and grief, a, 180, 1475
Plague of opinion, a, 1200
Plague the inventor, return to, 186
Plague us, make instruments to, 1758
Plain face, knavery's, 951
Plain, the why is, 1232
Plants look up to heaven, the, 1310
Play the devil, when most I, 1153
Play the eaves-dropper, I'll, 551
Play, the hart ungalled, 460
Played on his prologue, he hath, 1550
Players, men and women merely 46
Plays many parts one man in his time 33, 46
Plea, though justice be thy, 930
Plead like angels virtues will, 60, 1767
Pleasant vices, and of our 901
Pleasing shape, assume a 468
Plentiful as blackberries 179
Plot, we first survey the, 234
Pluck this flower, we, 422
Plumed troops, farewell the, 628
Pocket, put it in his, 411, 944
Poke, a dial from his, 475
Point, for the time of scorn to, 1432
Point, swim to yonder, 429
Point, touched the highest, 798
Poor as Job, as, 918
Poor have cried when that the, 50
Pope, so tell the , 941
Porpentine, like quills upon the fretful, 1641
Porringer, moulded on a, 276
Pouch on side, spectacles on nose and, 1226
Pounds, the ghost's word for a thousand, 1849
Poverty, steep'd me in, 21
Powder, food for, 688
Power in Venice, there is no, 450
Powerful grace, mickle is the, 775
Praise, she will outstrip all, 1062
Pray, and on a love-book, 1604
Prayer doth teach us, that same, 1088
Prayers, by losing of our, 885

Praying, more or less to others, 924
Precedent, recorded for a, 450
Precious diadem stole, the, 411
Pregnant hinges of the knee, crook the, 952
Preparation, dreadful note of, 95
Presence, a feasting, 655
Presence, Lord of thy, 993
Present horror, take the, 546
Presentment, the counterfeit, 373
Pretty follies, lovers cannot see the, 1001
Price, know my, 1869
Prick and sting her, to, 969
Prick us to redress, to, 1572
Pride fell, my, 722
Priest, I tell thee, churlish, 312
Prison-house, the secrets of my, 1641
Prisoner, that takes the reason, 1366
Proceed, muse not that I thus suddenly, 1809
Proclaims the man, apparel oft, 75
Prodigal enough, the chariest maid is, 1029, 1743
Profanely, not to speak it, 1285, 1545
Profit, so find we, 885
Profits nobody, ill blows the wind that, 1811
Prologue, he hath rid his, 1550
Prologue, to an egg and butter, 788
Promontory, a sterile, 545
Proofs of Holy Writ, confirmations strong as, 1720
Prop, when you do take the, 1635
Property of easiness, a, 794
Prophesy, a man may, 848
Prosperity, lies in the ear, a jest's, 914
Protector of this damned strumpet, 1190
Proverb never stale, a, 634
Providence, there's a special, 1540
Prune, in a stewed, 612
Psalms to hornpipes, he sings, 1348
Public haunt of men, in the, 823
Puffed and reckless libertine, like a, 417
Pure as snow, be thou as, 256
Purpose, infirm of, 893
Purse, costly thy habit as thy, 75
Purse steals trash, who steals my, 1154
Purses picked, like empty, 898
Pursues, when substance love 1603

Q

Quality, neighbor'd by fruit of baser, 1598
Quality of mercy, the, 1087
Quarrel, sudden and quick in, 1520
Quarrels, men that put, 1649
Queen Mab, I see, 519
Quench the fire of love, to, 1005
Question, that is the, 132
Quietus make, might his, 190
Quills upon the fretful porpentine, 1300, 1641
Quiring to the young-eyed cherubins, 1584

R

Rack behind, leave not a, 36, 1391
Rack thee with old cramps, 9
Rag, away thou, 1634
Rage like an angry boar, 1709
Raging fires meet together, two, 670
Rail on the Lord's anointed, 67
Rain, it droppeth as the gentle, 1087
Rain wears the marble, much, 526
Rainbow, add another hue unto the, 773
Rated we, time and oft you have, 1397
Ratify this my rich gift, I, 1062
Ravel out, must I, 687
Ravell'd sleeve of care, the, 1504
Ravens feed, he that doth the, 1541
Reason, give no man a, 179, 347
Reason, oaths of judgment and, 1346
Reason, wilt thou have a, 1016
Recks to find the way, little, 313
Record of tedious days, 3
Recorded time, the last syllable of, 1704
Recorder, like a child on a, 1550
Recreant limbs, calf's skins on those, 983
Redress, to prick us to, 1572
Refined gold, to gild, 773
Regent of love, rhymes, 421
Relish of the saltness of time, 25
Remedy, found out the, 1388, 1534
Remember, I cannot but, 273
Remember'd, be all my sins, 1182

Remember'd, smart to hear themselves, 1314
Remembrance, rosemary, that's for, 1225
Render the deeds of mercy, to, 1088
Report, as far from thy, 1496
Request, marry her at your, 1055
Residence, it deserves a forted, 1129
Resolution, I pall in, 663
Rest is silence, the, 442
Retreat, let us make an honorable, 114
Return, none can e'er, 792
Revels, time which looks for other, 1721
Revenues, she bears a duke's, 520
Reverence, none so poor to do him, 249
Revolving stars, scourge the bad, 1481
Re-word, I like the matter will, 1028
Ribs, seated heart knock at my, 1447
Ribs was sport for ladies, breaking of, 1570
Rich gift, I ratify this my, 1062
Rich gifts wax poor, 749
Richard, more terror to the soul of, 1463
Riches point to misery and contempt, 1785
Rid of it, will sure to be, 976
Right, nothing goes, 354
Ring, a death's face in a, 1803
Ripe on earth, sees the hours, 1357
Rise and mutiny, stones of Rome to, 1594
Rise by sin, some, 1623
Rise, the stones of Rome to, 251
Rivets, busy hammers closing, 95
Roar, hear the lion, 984
Roar, in my time heard lions, 1709
Roar, set the table on a, 676
Robbery have authority, thieves for their, 923
Rod, all humbled kiss the, 1007
Rogue, a cup of sack, 383
Rogue, some busy and insinuating, 1493
Roman fool, I play the, 690
Roman street, squeak and gibber in the, 1303
Rome more, I loved, 250
Rome, the stones of, 251
Rome, what tributaries follow him to, 247
Room, must I give way and, 829
Root, have we eaten the insane, 1366
Rose, both at an instant, we, 1014
Rose distill'd, happy is the, 548
Roses, as clear as morning, 1834
Roses, sweet as damask, 759
Roses, their lips were four red, 986
Rotten apples, small choice in, 85
Rotten, something is, 461
Rough-hew them how we will, 500
Roughly, visit her face too, 1010
Round, he once attains the utmost, 1011
Royal merchant, to press a, 574, 994
Rub, ay, there's the, 477
Rude sea, water in the rough, 940
Run fast, they stumble that, 1507
Run, our sands are almost, 1426
Russian bear, like the rugged, 427
Rustling in unpaid-for silk, 1345

S

Sable silver'd, it was a, 134
Sables, I'll have a suit of, 467
Sack, give me a cup of, 383
Sad, experience to make me, 588 and 1097
Sad heart, visit my, 436
Sadness, wraps me in a most humorous, 1418
Safe, England is, 568
Safeguard of their brood, peck in, 1865
Safety, pluck this flower, 422
Said, by and by is easily, 245
Sail, descry a, 1437
Sail, sits in the shoulder of your, 1812
Sailor, before Noah was a, 926
Sainted, as a thing ensky'd and, 575
Saltness of time, some relish of the, 25
Salvation, none of us should see, 930
Satchel, school-boy with his, 1431
Satisfy our eyes, let us, 404
Saucy doubts and fears, I am bound in, 246
Savageness, she will sing the, 1485
Save him, no man cried God, 769
Save the mark, God, 768

Saviour's birth, our, 309
Saw, drowns the parson's, 372
Saw the air too much, do not, 1553
Sceptre, put a barren, 123
School, like snail unwillingly to, 1431
Scion, to the wildest stock, 789
Scourge of France, is this the, 1638
Scourge the bad revolting stars, 1481
Screw your courage, but, 375
Scribbled o'er, that parchment being, 1230
Scrip and scrippage, with, 114
Scripture, the Devil can cite, 472
Scroll, call forth your actors by the, 1567
Scutcheon, honor is a mere, 860
Sea, a wave o' the, 419
Sea, as mad as the vex'd, 1756
Sea, boundless as the, 206
Sea-coal fire, by a, 289
Sea of troubles, arms against a, 132
Sear virtue itself, calumny will, 1766
Search, they are not worth the, 1367
Seat, while memory holds a, 1073
Secrets of my prison-honse, to tell the, 1641
Sedge, kiss to every, 555
Seeing, it adds a precious, 593
Seen in you, a virtue that was never, 1763
Sense, have you forgot all, 708
Senses, hath not a Jew, 916
Senses, it is his five, 1455
Sepulchre, skull that bred them in a, 1808
Sermons in stones, 17
Serpent's tooth, sharper than a, 1666
Serve God, doth this man, 766
Service, weary and old with, 1755
Servile to all the skyey influences, 978
Setter-up and puller-down of kings, 1344
Setting sun, shut their doors against the, 1620
Seven ages, his acts being, 33
Shadow in the sun, see my, 1255
Shadow, life's but a walking, 1210
Shake thy gory locks, never, 781
Shallow, changing woman, relenting fool, and, 1838
Shame, doff it for, 255, 983
Shame the Devil, and, 471
Shames, a thousand innocent, 78
Shank, too wide for his shrunk, 1226
Shape, assume, a pleasing, 468
Shapes, there's a divinity that, 500
Shed them now, have tears prepare to, 1655
Shelf the precious diadem stole, from the, 944
Shepherd, hast any philosophy in thee, 1268
Shepherd, the unfolding star calls up the, 1576
Shoe untied, your, 1002
Shoes were old, ere yet those, 1127
Shore, one foot in sea and one on, 1476
Shower a welcome, I, 485
Shrieks she melted into air, so, with, 1751
Shuffled off this mortal coil, 477
Shuts up the day of life, when he, 1815
Side, keep o' the windy, 964
Side, spectacles on nose and pouch on, 1226
Sighed, not sooner loved but they, 991
Sighs, for my pains a world of, 1239
Signiors, most potent, grave and reverend, 1306
Silence, be check'd for, 1648
Silence, the rest is, 442
Silence that dreadful bell, 165
Silent that you may hear, be, 286
Silk, rustling in un-paid for, 1345
Silver white, lady-smocks all, 416
Sin for a man, 'tis no, 1769
Sin, plate with gold, 76
Single thing as I am now, 48
Sings at grave-making, he, 794
Sings, in his motion like an angel, 1584
Sins remember'd, be all my, 1182
Single blessedness, in, 548
Sings, the lark at heaven's gate, 1269
Sinners all, for we are, 700
Sister be, shall my angel, 312
Skin, hang a calf's, 255, 983
Skin of an innocent lamb, the, 1230

Sky, brandish your crystal tresses in the, 1481
Slave that pays, base is the, 125
Sleep, life is rounded with a, 1391
Sleep no more! heard a voice cry, 1146
Sleep, thy ignomy, 434
Sleep will never lie, 281
Sleeping and the dead, the, 1271
Sleeps, how sweet the moonlight, 1133
Sleeps well after life's fitful fever, he, 980
Sleeve, my heart upon my, 432
Sleeve of care, the ravell'd, 1504
Sleeve, pins the wenches on his, 1793
Small beer, felony to drink, 989
Smell as sweet, by any other name would, 1415
Smile again, affliction may one day, 1533
Smiles not, Venus, 1651
Smooth runs the water, 1780
Snow, be thou as pure as, 256
Snow, go kindle fire with, 1005
Soldiers, the substance of ten thousand, 1463
Son of mine succeeding, no, 123
Songs of Apollo, after the, 1082
Sores and shames on my bare head, 21
Sorrow, a countenance more in, 63
Soul, found in some place of my, 21
Soul, grapple them to thy, 735
Soul, it offends me to the, 1555
Soul, lay perjury upon my, 1260
Soul, lay not that flatt'ring unction to your, 1735
Soul of wit, brevity is the, 225
Soul, then began the tempest of my, 1663
Souls, immediate jewel of their, 1154
Spake, upon this hint I, 423
Speak by the card, 1
Speaks, her foot, 786
Speeds best, an honest tale, 857
Spheres, stars shot madly from their, 1441
Squadron, never set a, 503, 657
Stage, all the world's a, 46
Stage, struts and frets his hour upon the, 1210
Stake, when honor's at the, 1355
Stale, a proverb never, 634
Stalk, four red roses on a, 986
Stand not upon the order, 762
Star, constant as the northern, 362
Stars are fire, doubt that the, 512
Stars keep not their motion, two, 1556
Stars with strains of fire, 1303
Started, like a guilty thing, it, 1615
State some service, I have done the, 1460
Steal away their brains, to, 561
Steal themselves, when judges, 923
Steep and thorny way, the, 417
Steep my senses in forgetfulness, 704, 1498
Steep'd we in poverty, 21
Steer'd, boats that are not, 717
Stem, moulded on one, 171
Sterner stuff, ambition should be made of, 50
Sticking-place, courage to the, 375
Stirring as the time, be, 1685
Stomach, he hath an excellent, 1716
Stony limits cannot hold love out, 997
Story being done, my, 1239
Strange eventful history, ends this, 1429
Stranger to thy thoughts, a, 728
Straw, to find quarrel in a, 1355
Street, squeak and gibber in the Roman, 1303
Strength, the king's name is a tower of, 1713
String, harp not on that, 820
Strive against hope, 867
Struck him first, I, 129
Stuff'd with epithets of war, 1774
Succeeding, no son of mine, 123
Suffer the slings and arrows, to, 132
Suffer with the body, the mind to, 1473
Sufferance, against all noble, 909
Suit of sables, I'll have a, 467
Suit the action to the word, 11
Sullen bell, sounds as a, 163
Summers in a sea of glory, many, 1755
Summon up the blood, 182
Summons thee to heaven, knell that, 953
Sun, bask'd him in the, 689
Sun doth move, doubt that the, 512
Sun, to see my shadow in the, 1255
Supp'd full of horrors, I have, 870

Sure, assurance doubly, 103
Surprised, your castle is, 1359
Survey the plot, we first, 234
Suspects, yet fondly loves, 513
Swear not by the moon, 1131
Sweep to my revenge, may, 1392
Sweet and bitter fancy, food of, 301, 625
Sweet and cunning hand, 146
Sweet are the uses of adversity, 17
Sweet as damask roses, 759
Sweet, by any other name would smell as, 1415
Sweet music, he makes, 555
Swift as meditation, with wings as, 1392
Swim to yonder point, and, 429
Sword, die on mine, 690
Syllable of recorded time, to the last, 1704

T

Table of my memory, from the, 1074
Tables, furnish forth the marriage, 739
Tale, and thereby hangs a, 1399
Tale, speeds best an honest, 857
Tale, tedious as a twice-told, 1036
Talk, crossing the plain highway of, 1727
Talk of fear, hang those that, 651
Tame, heyday in the blood is, 844
Tangled chain, his speech was like a, 1550
Task the free breath, can, 941
Taste of death, valiant never, 382
Taste of your quality, give us a, 1352
Tatters—tear a passion to, 1555
Tax'd for speech, never, 1648
Teach the act of order, 151
Team of little atomies, drawn with a, 1360
Team, spares my, 540
Tear for pity, he hath a, 294, 1280
Tears, I lay the dust with my, 1237
Tears, like Niobe, all, 1170
Temples of a king, mortal, 394
Tenantless, the graves stood, 795, 1303
Tennis-court, in that vast, 1443
Termagant, a fellow whipped for o'erdoing, 1555
Test, bring me to the, 1028
Thank thee, Jew, I, 917
Thanks, but I give Heaven, 1677
Thanks, for this relief, much, 1375
Theatre, as in a, 12
Thief, steals something from the, 1405
Thing, it started like a guilty, 1615
Things, there's a time for all, 1703
Thorns, that in her bosom lodge, 969
Thought, a maiden hath no tongue, but, 1706
Thoughts of others, suspect the, 308
Thoughts,—pansies; that's for, 1225
Thousands, and has been slaves to, 1154
Three meet again, when shall we, 1068
Throne, here is my, 1526
Throned monarch, it becomes the, 1087
Throw at a dog, not one to, 506
Thumbs, by the pricking of my, 1321
Thunder, lightning, or in rain, 1068
Thyself last, love, 999
Tiger, imitate the action of the, 182
Time and oft, many a, 1048
Time, can look into the seeds of, 1448
Time, sent before my, 1340
Tiptoe, jocund day stands, 1141
Tithe or toll, no Italian priest shall, 941
To be or not to be, 132
Toll in our dominions, tithe or, 941
To-morrow, good night till it be, 1235
Tongue, give thy thoughts no, 1681
Tongue in it, that skull had a, 1492
Tongue of midnight, the iron, 319
Tongue of war, harsh and boisterous, 1775
Tongue speaks, his heart thinks his, 834
Tongue, trippingly on the, 1553
Tongues, hearts in love use their own, 1004
To-night, five moons were seen, 1130

Tooth, sharper than a serpent's, 1666
Traitor, thou art a, 1190
Traitors, our fears do make us, 652
Translated, thou art, 204
Transform me to an oyster, love may, 1215
Trash, who steals my purse, steals, 1154
Travel, my labor for my, 955
Traveller returns, no, 627
Tree, tongues I'll hang on every, 1707
Tremble, my firm nerves shall never, 1470
Tribe, richer than all his, 1256
Tribe, sufferance is the badge of all our, 1608
Tricks in plain and simple faith, 610
Trifles, win us with honest, 1596
Trippingly on the tongue, 1553
Troop home to churchyards, 1138
Troops, farewell the plumed, 628
Trouble me no more with vanity, 1752
Troubles, a sea of, 132
True and honorable wife, my, 1806
True as steel, my man's as, 1589
True, can the Devil speak, 469
True love, the course of, 1000
True, pity 'tis, 'tis, 1023
True, my false o'erweighs your, 617
Trumpet-tongued, will plead like angels, 1767
Truth, to be a liar, doubt, 512
Try the man, let the end, 556
Turn, the smallest worm will, 1865
Turn'd to stone, my heart was, 1593
Tutor, discretion be your, 11
Twice bless'd, it is, 1087

U

Unacquainted change, the lips of, 290
Unbanded, your bonnet, 1002
Unbidden guests are often welcomed, 810
Unbounded stomach, man of an, 1592
Unbuttoned, your sleeve, 1002
Uncle, I have a good eye, 594
Understanding, for thy more sweet, 580
Understanding, give it an, 754
Undiscovered country, the, 627
Undone, what's done cannot be, 1795
Unfold, I could a tale, 1641
Unfolding star calls up the shepherd, the, 1576
Ungalled play, the hart, 460
Ungartered, your horse should be, 1002
Unkindest cut of all, most, 410
Unnecessary, age is, 28
Unquiet meals, 486
Unvarnish'd tale deliver, a round, 1640
Unwelcome news, bringer of, 136
Unwhipp'd of justice, crimes, 389
Upheaveth, two blue windows faintly she, 1816
Used, caused printing to be, 1227
Uses of adversity, sweet are the, 17

V

Vain, but sealed in, 1440
Vain, they're seldom spent in, 1710
Vale of years, into the, 1877
Valiant, I thought he had been, 660
Valiant never taste of death, 382
Valued, what's aught but as 'tis, 1868
Vasty deep, call spirits from the, 1562
Ventricle of memory, in the, 1057
Verbosity, draweth out the thread of his, 92, 1683
Vex not his ghost, 747
Victories, after a thousand, 197
Victory, Saint George and, 767
Vienna, a looker-on here in, 992
Vile thing, 'tis a, 480
Village cock, the early, 324
Villain, a hungry, lean-faced, 1274
Villain, smile and be a, 1511
Villain with a smiling cheek, a, 1514
Vine, thou art an elm, I a, 1807
Violet, a perfume on the, 773
Violets, breaths upon a bank of, 1151
Violets spring, may, 544
Virgin thorn, withering on the, 548
Virtue go, grace to stand and, 924
Virtue itself escapes not, 257

Virtue itself turns vice, 1757
Virtue of necessity, to make a, 1161
Virtue, that make ambition, 628
Virtues we write in water, 582
Virtues, will plead like angels, 60
Vision, baseless fabric of this, 36
Voice, I will aggravate my, 1402
Voice, methought I heard a, 1146
Voice, O, for a falconer's, 1013
Volscian's ears, a name unmusical to, 1155
Volume of my brain, and, 210
Vouchsafe me raiment, bed and food, 28
Vows, leave their false, 898
Voyage of nothing, makes a good, 1444
Voyage of their life, all the, 1689

W

Wages, our praises are our, 1309
Waked with strife, slumbers, 1519
Walks up and down, 303
Wall of flesh, within this, 1535
Wall, the weakest goes to the, 1783
Walls, banners on the outward, 121
Walls, through his castle, 681
War, let slip the dogs of, 824
Warden of the brain, memory the, 214
Warlike isle, honor of this, 565
Warrior, the famous, 197
Warwick is hoarse, 851
Wash, I will go, 189
Waste of time, upbraids me with the, 1694
Watch, constable of the, 361
Watch, for some must, 460
Water, like a circle in the, 314
Water-drops, let not women's weapons, 1654
Wave o' the sea, a, 419
Way, a very serpent in my, 1456
Way and room, must I give, 829
Way, consent goes not that, 358
Way, due west, there lies your, 1794
Way, I'll go another, 129
Way of bargain, in the, 122
Way, to catch the nearest, 1103
Way to dusty death, the, 1704
Way to heaven, the, 313
Way to parish church, plain as, 1802
Way, the steep and thorny, 417
Wealth, who cannot keep his, 933
Wear a golden sorrow, and, 803
Wear a lion's hide, thou, 255
Wear, get that I, 538
Wears yet a precious jewel, 17
Weary and old with service, 1755
Weary bones, come to lay his, 195
Weary life, under a, 627
Weary, stale, flat and unprofitable 1574
Weather, two women placed together make cold, 1839
Wedding day, weep upon his, 1095
Week, divide the Sunday from the, 1625
Weep, the stricken deer go, 460
Weeping, ere I have done, 1237
Well, all's well that ends, 44
Well, not so deep as a, 311
Well, not wisely, but too, 589
Wench, his bonnet to an oyster, 1192
Wench's black eye, a white, 597
Wept, Caesar hath, 50
Westward-ho, then, 1794
Wheat, two grains of, 1367
Wheels, to grace his chariot, 247
Whining school-boy, the, 1431
Whip, put in every honest hand a, 958
Whipped the offending Adam, 13
Whirligig of time, the, 1693
Whirlwind of passion, the, 1553
Whiteness, in angel, 78
Wicked this way comes, something, 1321
Wide, a world too, 1226
Wife, damn'd in a fair, 657
Wife, my true and honorable, 436
Wife is nothing, my, 1177
Will of Heaven, one quarrel to the, 1357
Win, the good we oft might, 514
Win, they laugh that, 962
Windy side of the law, 964
Wine, give me a bowl of, 1740
Wine needs no bush, good, 240
Wine of life is drawn, the, 979
Wings as swift as meditation, with, 1392
Wings, butterflies show not their mealy, 1613
Wings, flies with swallow's, 866
Winter, my age is as a lusty, 24
Winter of our discontent, the, 1180
Winds, they pass by me as the idle, 1684

Wise men put on their cloaks, 318
Wise young judge, O, 425
Wisely, one that lov'd not, 998
Wish was father, thy, 1682
Wish d, devoutly to be, 478
Wit, brevity is the soul of, 225
Wit is out, the age is in, 30
Witch, out of my door you, 1208
With scrip and scrippage, 114
Wits, the man is tainted in his, 1025
Wives may be merry and yet honest, 1338
Woman, an excellent thing in, 1771
Woman, the bountiful blind, 718
Woman, frailty, thy name is, 725
Woman, good name in man and, 1154
Woman, he cannot win a, 1810
Woman, I could play the, 209
Woman, one that was a, 1386
Woman's eye, such beauty as a, 144
Woman's hide, wrapp'd in a, 832
Woman's reason, no other but a, 1368
Woman's tongue, do you tell me of a, 1709
Womb, nourished in the, 1057
Womb, ripe in fortune's, 1532
Women, here these tell-tale, 67
Won, ever woman in this humor, 1837
Woodcocks, springes to catch, 1571
Word, suit the action to, 11
Work is man, what a piece of, 1034
World, breathes out contagion to this, 1829
World but as the world, I hold the, 1573
World kin, makes the whole, 1157
World, naked through the, 958
World of happy days, buy a, 518
World of sighs, for my pains a, 1477
World's a stage, all the, 45
Worm i' the bud, 298
Worthy peer, King Stephen was a, 223
Wound did ever heal? what, 1247
Wound of Caesar, a tongue in every, 1594
Wound, that never felt a, 1428
Wounds upon me, I have some, 1314
Wrath, be thou the trumpet of our, 1731
Wrath, within the measure of my, 1065
Wretch, tremble thou, 389
Wring your heart, let me, 1253
Write in water, their virtues we, 582
Write and read comes by nature, to, 1160
Write me down, an ass, 100
Write with a goose-pen, 741

Y

Yarn, our life is of a mingled, 1764
Yellow hue, cuckoo-buds of, 416
Yoked to a lamb, 682
York, by this sun of, 1180
Young ambition's ladder, lowliness is, 1011
Young and fair, if ladies be but, 1836
Young, so wise, so, 1822
Youth, crabbed age and, 31
Youth of the realm, corrupted the, 1227
Youth, transfix the flourish set on, 1702

Index to the Characters in the Plays

A

Aaron, a Moor . . . . . *Titus Andronicus*
Abbot of Westminster . . . . . *King Richard II*
Abhorson, an executioner . . . . . *Measure for Measure*
Abram, servant to Montague . . . . . *Romeo and Juliet*
Achilles, Grecian commander . . . . . *Troilus and Cressida*
Adam, servant to Oliver . . . . . *As You Like It*
Adrian, a Neapolitan lord . . . . . *Tempest*
Adriana, wife to Antipholus of Ephesus . . . . . *Comedy of Errors*
Ægeon, a merchant of Syracuse . . . . . *Ibid*
Æmilia, wife to Ægeon . . . . . *Ibid*
Æmilius, a noble Roman . . . . . *Titus Andronicus*
Æmilius Lepidus, a Roman Triumvir . . . . . *Julius Cæsar*
Æneas, a Trojan commander . . . . . *Troilus and Cressida*
Agamemnon, Grecian general . . . . . *Ibid*
Agrippa, friend to Cæsar . . . . . *Antony and Cleopatra*
Ajax, Grecian commander . . . . . *Troilus and Cressida*
Alarbus, son to Tamora . . . . . *Titus Andronicus*
Alcibiades, an Athenian general . . . . . *Timon of Athens*
Alex. Iden, a Kentish gentleman . . . . . *2 King Henry VI*
Alexander, servant to Cressida . . . . . *Troilus and Cressida*
Alexus, attendant on Cleopatra . . . . . *Antony and Cleopatra*
Alice, a lady attendant on the Princess Katharine of France . *K. Henry V*
Alonso, king of Naples . . . . . *Tempest*
Ambassadors, to king of England . . . . . *King Henry V*
Amiens, lord attending on the banished duke . . . . . *As You Like It*
Andromache, wife to Hector . . . . . *Troilus and Cressida*
Andronicus, Marcus, tribune, brother of Titus . . . . . *Titus Andronicus*

Andronicus, Titus, general against the Goths . . . . . *Titus Andronicus*
Angelo, a goldsmith . . . . . *Comedy of Errors*
Angelo, duke of Vienna's deputy . . . . . *Measure for Measure*
Angus, a Scottish nobleman . . . . . *Macbeth*
Anne Bullen, afterwards queen . . . . . *King Henry VIII*
An old widow of Florence . . . . . *All's Well That Ends Well*
Antenor, a Trojan commander . . . . . *Troilus and Cressida*
Antigonus, a Sicilian lord . . . . . *Winter's Tale*
Antiochus, king of Antioch . . . . . *Pericles*
Antipholus of Ephesus, } twin brothers . . . . . *Comedy of Errors*
Antipholus of Syracuse, }
Antonio, brother to Leonato . . . . . *Much Ado About Nothing*
Antonio, brother to Prospero . . . . . *Tempest*
Antonio, friend to Sebastian . . . . . *Twelfth Night*
Antonio, father to Proteus . . . . . *Two Gentlemen of Verona*
Antonio, the merchant of Venice . . . . . *Merchant of Venice*
Apemantus, a churlish philosopher . . . . . *Timon of Athens*
Apothecary . . . . . *Romeo and Juliet*
Archbishop of Canterbury . . . . . *King Henry V*
Archbishop of Canterbury, Cranmer . . . . . *King Henry VIII*
Archbishop of Canterbury, Cardinal Bouchier . . . . . *King Richard III*
Archbishop of Canterbury . . . . . *King Henry II*
Archbishop of York, Scroop . . . . . *1 and 2 King Henry IV*
Archbishop of York, Thomas Rotheram . . . . . *King Richard III*
Archduke of Austria . . . . . *King John*
Archibald, Earl of Douglas . . . . . *1 King Henry IV*
Archidamus, a Bohemian lord . . . . . *Winter's Tale*
Ariel, an airy spirit . . . . . *Tempest*
Armado, Don Adriano, a Fantastical Spaniard . . . *Love's Labor's Lost*
Arragon, Prince of, Suitor to Portia . . . . . *Merchant of Venice*
Artemidorus, a sophist . . . . . *Julius Cæsar*
Arthur, nephew to King John . . . . . *King John*
Arviragus, son to Cymbeline . . . . . *Cymbeline*
Audrey, a country wench . . . . . *As You Like It*
Aufidius Tullus, Volscian General . . . . . *Coriolanus*
Aumerle, Duke of, son of Duke of York . . . . . *King Richard II*
Autolycus, a rogue . . . . . *Winter's Tale*
Auvergne, Countess of . . . . . *1 King Henry VI*

B

Bagot, creature to King Richard II . . . . . *King Richard II*
Balthasar, servant to Portia . . . . . *Merchant of Venice*
Balthazar, a merchant . . . . . *Comedy of Errors*
Balthasar, Don Pedro's servant . . . . . *Much Ado About Nothing*
Balthasar, servant to Romeo . . . . . *Romeo and Juliet*
Banished Duke . . . . . *As You Like It*
Banquo, a Scottish general . . . . . *Macbeth*
Baptista, a gentleman of Padua . . . . . *Taming of the Shrew*
Bardolph, follower to Falstaff . . . . . *1 King Henry IV*
Bardolph, follower to Falstaff . . . . . *2 King Henry IV*
Bardolph, follower to Falstaff . . . . . *Merry Wives of Windsor*
Bardolph, formerly servant to Falstaff . . . . . *King Henry V*
Barnadine, a condemned prisoner . . . . . *Measure for Measure*
Bassanio, friend to Antonio . . . . . *Merchant of Venice*
Basset, of the Red Rose faction . . . . . *1 King Henry VI*
Bassianus, brother to Saturninus . . . . . *Titus Andronicus*
Bastard of Orleans . . . . . *1 King Henry VI*
Bates, a soldier . . . . . *King Henry V*
Beatrice, niece to Leonato . . . . . *Much Ado About Nothing*
Beau, Le, a Courtier . . . . . *As You Like It*
Beaufort, Cardinal, Bishop of Winchester . . . . . *2 King Henry VI*
Beaufort, Henry, Bishop of Winchester . . . . . *1 King Henry VI*
Beaufort, John, Earl of Somerset . . . . . *1 King Henry VI*
Beaufort, Thomas, duke of Exeter . . . . . *1 King Henry VI*
Bedford, duke of, brother of Henry V . . . . . *King Henry V*
Bedford, duke of, Regent of France . . . . . *1 King Henry VI*
Belarius, a banished lord . . . . . *Cymbeline*
Belch, Sir Toby, uncle of Olivia . . . . . *Twelfth Night*
Benedick, a young lord of Padua . . . . . *Much Ado About Nothing*
Benvolio, friend to Romeo . . . . . *Romeo and Juliet*
Berkeley . . . . . *King Richard III*
Bernardo, a Danish officer . . . . . *Hamlet*
Bertram, count of Rousillon . . . . . *All's Well That Ends Well*
Bevis, a follower of Cade . . . . . *2 King Henry VI*
Bianca, daughter of Baptista . . . . . *Taming of the Shrew*
Bianca, a courtesan . . . . . *Othello*
Bigot, Robert, earl of Norfolk . . . . . *King John*

Biondello, servant to Lucentio . . . . . *Taming of the Shrew*
Biron, attending on King Ferdinand . . . . . *Love's Labor's Lost*
Bishop of Lincoln . . . . . *King Henry VIII*
Bishop of Winchester . . . . . *1 King Henry VI*
Bishop of Carlisle . . . . . *King Richard II*
Bishop of Ely . . . . . *King Henry V*
Bishop of Ely, John Morton . . . . . *King Richard III*
Blanch, niece to King John . . . . . *King John*
Blunt, Sir Walter, friend of Henry IV . . . . . *1 and 2 King Henry IV*
Bolingbroke, a conjurer . . . . . *2 King Henry VI*
Bolingbroke, afterwards Henry IV . . . . . *King Richard II*
Bona, sister to the French Queen . . . . . *3 King Henry VI*
Borachio, follower of Don John . . . . . *Much Ado About Nothing*
Boult, a servant . . . . . *Pericles*
Bourbon, Duke of . . . . . *King Henry V*
Bouchier, Cardinal, Archbishop of Canterbury . . . . . *King Richard III*
Bottom the weaver . . . . . *Midsummer Night's Dream*
Boy, servant to Bardolph, &c . . . . . *King Henry V*
Boyet, attending on the Princess of France . . . . . *Love's Labor's Lost*
Brabantio, a Venetian senator . . . . . *Othello*
Brakenbury, Sir Robert, lieutenant of the tower . . . *King Richard III*
Brandon . . . . . *King Henry VIII*
Brutus, Junius, tribune of the people . . . . . *Coriolanus*
Brutus, Marcus, a Roman conspirator . . . . . *Julius Cæsar*
Buckingham, Duke of . . . . . *King Richard III*
Buckingham, Duke of, of the king's party . . . . . *2 King Henry VI*
Buckingham, Duke of . . . . . *King Henry VIII*
Bullcalf, a recruit . . . . . *2 King Henry IV*
Bullen, Anne, afterwards queen . . . . . *King Henry VIII*
Burgundy, Duke of . . . . . *King Henry V*
Burgundy, Duke of . . . . . *1 King Henry VI*
Burgundy, Duke of . . . . . *King Lear*
Bushy, creature to King Richard II . . . . . *King Richard II*
Butts, Dr., physician to Henry VIII . . . . . *King Henry VIII*

C

Cade, Jack, a rebel . . . . . *2 King Henry VI*
Cadwal, Arviragus in disguise . . . . . *Cymbeline*

Cæsar, Octavius, a Triumvir . . . . . *Antony and Cleopatra*
Cathness, a Scottish nobleman . . . . . *Macbeth*
Caius . . . . . *Titus Andronicus*
Caius Lucius, a Roman general . . . . . *Cymbeline*
Caius Marcius Coriolanus . . . . . *Coriolanus*
Caliban, servant to Prospero . . . . . *Tempest*
Calchas, a Trojan priest . . . . . *Troilus and Cressida*
Calpurnia, wife to Cæsar . . . . . *Julius Cæsar*
Cambridge, Earl of, a conspirator . . . . . *King Henry V*
Camillo, a Sicilian lord . . . . . *Winter's Tale*
Campeius, Cardinal . . . . . *King Henry VIII*
Canidius, lieutenant-general to Antony . . . . . *Antony and Cleopatra*
Canterbury, Archbishop of, Cardinal Bouchier . . . . . *King Richard III*
Canterbury, Archbishop of . . . . . *King Henry V*
Canterbury, Archbishop of, Cranmer . . . . . *King Henry VIII*
Caphis, a servant . . . . . *Timon of Athens*
Captain of Band of Welshmen . . . . . *King Richard II*
Capucius, an ambassador . . . . . *King Henry VIII*
Capulet, an Italian noble . . . . . *Romeo and Juliet*
Cardinal Beaufort, Bishop of Winchester . . . . . *2 King Henry VI*
Cardinal Bouchier, Archbishop of Canterbury . . . . . *King Richard III*
Cardinal Campeius . . . . . *King Henry VIII*
Cardinal Wolsey . . . . . *Ibid*
Cardinal Pandulph, Pope's legate . . . . . *King John*
Carlisle, Bishop of . . . . . *King Richard II*
Casca, conspirator against Cæsar . . . . . *Julius Cæsar*
Cassio, Othello's lieutenant . . . . . *Othello*
Cassius, conspirator against Cæsar . . . . . *Julius Cæsar*
Cassandra, a prophetess . . . . . *Troilus and Cressida*
Celia, daughter to Duke Frederick . . . . . *As You Like It*
Ceres, a spirit . . . . . *Tempest*
Cerimon, a lord of Ephesus . . . . . *Pericles*
Charles the wrestler . . . . . *As You Like It*
Charles, dauphin, afterward King of France . . . . . *1 King Henry VI*
Charles VI, King of France . . . . . *King Henry V*
Charmian, attendant on Cleopatra . . . . . *Antony and Cleopatra*
Chatillon, French ambassador . . . . . *King John*
Chiron, son to Tamora . . . . . *Titus Andronicus*

Chorus . . . . . *King Henry V*
Christopher Sly, a drunken tinker . . . . . *Taming of the Shrew*
Christopher Urswick, a priest . . . . . *King Richard III*
Cicero, a senator . . . . . *Julius Cæsar*
Cinna, a poet . . . . . *Ibid*
Cinna, conspirator against Cæsar . . . . . *Ibid*
Clarence's son . . . . . *King Richard III*
Claudio, a young gentleman . . . . . *Measure for Measure*
Claudio, a favorite of Don Pedro . . . . . *Much Ado About Nothing*
Claudius, servant to Brutus . . . . . *Julius Cæsar*
Claudius, King of Denmark . . . . . *Hamlet*
Cleomenes, a Sicilian lord . . . . . *Winter's Tale*
Cleon, Governor of Tarsus . . . . . *Pericles*
Cleopatra, Queen of Egypt . . . . . *Antony and Cleopatra*
Clifford, Lord, of the King's party . . . . . *2 and 3 King Henry VI*
Clifford, Young, son of Lord Clifford . . . . . *2 King Henry VI*
Clitus, servant to Brutus . . . . . *Julius Cæsar*
Cloten, step-son to Cymbeline . . . . . *Cymbeline*
Clown . . . . . *Antony and Cleopatra*
Clown, servant to Mrs. Overdone . . . . . *Measure for Measure*
Clown, reputed brother to Perdita . . . . . *Winter's Tale*
Clown . . . . . *All's Well That Ends Well*
Clown, servant to Lady Olivia . . . . . *Twelfth Night*
Clown, servant to Othello . . . . . *Othello*
Cobweb, a fairy . . . . . *Midsummer Night's Dream*
Cominius, a Roman general . . . . . *Coriolanus*
Conrade, follower of Don John . . . . . *Much Ado About Nothing*
Constable of France . . . . . *King Henry V*
Constance, mother to Prince Arthur . . . . . *King John*
Cordelia, daughter to Lear . . . . . *King Lear*
Corin, a shepherd . . . . . *As You Like It*
Cornelius . . . . . *Hamlet*
Cornelius, a physician . . . . . *Cymbeline*
Cornwall, Duke of . . . . . *King Lear*
Costard, a clown . . . . . *Love's Labor's Lost*
Count of Rousillon . . . . . *All's Well That Ends Well*
Countess of Auvergne . . . . . *1 King Henry VI*
Countess of Rousillon . . . . . *All's Well That Ends Well*

Court, a soldier . . . . . *King Henry V*
Cranmer, Archbishop of Canterbury . . . . . *King Henry VIII*
Cressida, daughter to Calchas . . . . . *Troilus and Cressida*
Cromwell, servant to Wolsey . . . . . *King Henry VIII*
Curan, a courier . . . . . *King Lear*
Curio, attendant on Duke Orsino . . . . . *Twelfth Night*
Curtis, servant to Petruchio . . . . . *Taming of the Shrew*
Cymbeline, King of Britain . . . . . *Cymbeline*

D

Dame Quickly, hostess of a tavern . . . . . *1 and 2 King Henry IV*
Dardanius, servant to Brutus . . . . . *Julius Cæsar*
Dauphin, The, Louis . . . . . *King John*
Davy, servant to Shadow . . . . . *2 King Henry IV*
Daughter of Antiochus . . . . . *Pericles*
Decius Brutus, conspirator against Cæsar . . . . . *Julius Cæsar*
Deiphobus, son to Priam . . . . . *Troilus and Cressida*
Demetrius . . . . . *Antony and Cleopatra*
Demetrius . . . . . *Midsummer Night's Dream*
Demetrius, son to Tamora . . . . . *Titus Andronicus*
Dennis, servant to Oliver . . . . . *As You Like It*
Denny, Sir Anthony . . . . . *King Henry VIII*
Dercetas, friend to Antony . . . . . *Antony and Cleopatra*
Desdemona, wife to Othello . . . . . *Othello*
Diana, daughter of an old widow of Florence . *All's Well That Ends Well*
Diana, goddess . . . . . *Pericles*
Dick the butcher, a follower of Cade . . . . . *2 King Henry VI*
Diomedes, attendant on Cleopatra . . . . . *Antony and Cleopatra*
Diomedes, Grecian commander . . . . . *Troilus and Cressida*
Dion, a Sicilian lord . . . . . *Winter's Tale*
Dionyza, wife to Cleon . . . . . *Pericles*
Dogberry, an officer of the watch . . . . . *Much Ado About Nothing*
Doctor . . . . . *King Lear*
Doctor Butts, physician to King Henry . . . . . *King Henry VIII*
Doll Tearsheet, a strumpet . . . . . *2 King Henry IV*
Dolabella, friend to Cæsar . . . . . *Antony and Cleopatra*
Domitius Enobarbus, friend to Antony . . . . . *Ibid*
Donalbain, son to Duncan, King of Scotland . . . . . *Macbeth*

Don Armado . . . . . *Love's Labor's Lost*
Don John, bastard brother to Don Pedro . . . *Much Ado About Nothing*
Don Pedro, prince of Arragon . . . . . *Ibid*
Dorcas . . . . . *Winter's Tale*
Dr. Caius, a French physician . . . . . *Merry Wives of Windsor*
Dromio of Ephesus, } twin brothers . . . . . *Comedy of Errors*
Dromio of Syracuse, }
Duchess of Gloucester . . . . . *King Richard II*
Duchess of York . . . . . *Ibid*
Duchess of York, mother to King Edward IV, etc. . . *King Richard III*
Duke of Albany . . . . . *King Lear*
Duke of Alencon . . . . . *1 King Henry VI*
Duke of Aumerle, son to Duke of York . . . . . *King Richard II*
Duke of Austria . . . . . *King John*
Duke of Bedford, brother to King Henry V . . . . . *King Henry V*
Duke of Bedford, uncle to King Henry VI . . . . . *1 King Henry VI*
Duke of Bourbon . . . . . *King Henry V*
Duke of Buckingham, of the King's party . . . . . *2 King Henry VI*
Duke of Buckingham . . . . . *King Richard III*
Duke of Buckingham . . . . . *King Henry VIII*
Duke of Burgundy . . . . . *King Lear*
Duke of Burgundy . . . . . *King Henry V*
Duke of Burgundy . . . . . *1 King Henry VI*
Duke of Clarence's daughter . . . . . *King Richard III*
Duke of Cornwall . . . . . *King Lear*
Duke of Exeter, uncle to King Henry V . . . . . *King Henry V*
Duke of Exeter, of the Lancaster party . . . . . *3 King Henry VI*
Duke of Florence . . . . . *All's Well That Ends Well*
Duke of Gloster, brother to King Henry V . . . . . *King Henry V*
Duke of Gloster, afterwards King Richard III . . . . *King Richard III*
Duke of Gloster, uncle to King Henry VI . . . . . *1 King Henry VI*
Duke, living in exile . . . . . *As You Like It*
Duke of Lancaster, uncle to King Richard II . . . . . *King Richard II*
Duke of Milan, father to Silvia . . . . . *Two Gentlemen of Verona*
Duke of Norfolk, of the Duke of York's party . . . . . *3 King Henry VI*
Duke of Norfolk, Thomas Mowbray . . . . . *King Richard II*
Duke of Norfolk . . . . . *King Richard III*
Duke of Norfolk . . . . . *King Henry VIII*

Duke of Orleans . . . . . *King Henry V*
Duke of Oxford, of the King's party . . . . . *3 King Henry VI*
Duke of Somerset, of the Lancaster party . . . . . *2 King Henry VI*
Duke of Somerset, of the Lancaster party . . . . . *3 King Henry VI*
Duke of Suffolk, of the King's party . . . . . *2 King Henry VI*
Duke of Suffolk . . . . . *King Henry VIII*
Duke of Surrey . . . . . *King Richard II*
Duke of Venice . . . . . *Merchant of Venice*
Duke of Venice . . . . . *Othello*
Duke of York, cousin to King Henry V . . . . . *King Henry V*
Duke of York, uncle to King Richard II . . . . . *King Richard II*
Duke of York, son to King Edward IV . . . . . *King Richard III*
Dull, a constable . . . . . *Love's Labor's Lost*
Dumain, attending on King Ferdinand . . . . . *Ibid*
Duncan, King of Scotland . . . . . *Macbeth*

E

Earl of Cambridge, conspirator against King Henry V . . *King Henry V*
Earl of Douglas, Archibald . . . . . *1 King Henry IV*
Earl of Essex . . . . . *King John*
Earl of Gloster . . . . . *King Lear*
Earl of Kent . . . . . *Ibid*
Earl of March, Edward Mortimer . . . . . *1 King Henry IV*
Earl of March, afterwards King Edward IV . . . . . *3 King Henry VI*
Earl of Northumberland . . . . . *King Richard II*
Earl of Northumberland, Henry Percy . . . . . *1 and 2 King Henry IV*
Earl of Northumberland, enemy to the King . . . . . *2 King Henry IV*
Earl of Northumberland, enemy to King Henry IV . . . *2 King Henry IV*
Earl of Northumberland, of the King's party . . . . . *3 King Henry VI*
Earl of Oxford, of the King's party . . . . . *Ibid*
Earl of Oxford . . . . . *King Richard III*
Earl of Pembroke . . . . . *King John*
Earl of Pembroke, of the Duke of York's party . . . . . *3 King Henry VI*
Earl of Richmond . . . . . *King Richard III*
Earl Rivers, brother to the queen of Edward IV . . . . *King Richard III*
Earl of Salisbury . . . . . *King John*
Earl of Salisbury . . . . . *King Richard II*
Earl of Salisbury . . . . . *King Henry V*

Earl of Salisbury . . . . . *1 King Henry VI*
Earl of Salisbury, of the York faction . . . . . *2 King Henry VI*
Earl of Suffolk . . . . . *1 King Henry VI*
Earl of Surrey . . . . . *2 King Henry IV*
Earl of Surrey . . . . . *King Richard III*
Earl of Surrey . . . . . *King Henry VIII*
Earl of Warwick, of King Henry IV's party . . . . . *2 King Henry IV*
Earl of Warwick . . . . . *King Henry V*
Earl of Warwick . . . . . *1 King Henry VI*
Earl of Warwick, of the York faction . . . . . *2 King Henry VI*
Earl of Warwick, of the Duke of York's party . . . . . *3 King Henry VI*
Earl of Westmoreland, friend to King Henry IV . . . . *1 King Henry IV*
Earl of Westmoreland, of King Henry IV's party . . . *2 King Henry IV*
Earl of Westmoreland . . . . . *King Henry V*
Earl of Westmoreland, of the King's party . . . . . *3 King Henry VI*
Earl of Worcester, Thomas Percy . . . . . *1 and 2 King Henry IV*
Edgar, son to Gloster . . . . . *King Lear*
Edmund, bastard son to Gloster . . . . . *Ibid*
Edmund, Earl of Rutland, son to the Duke of York . . *3 King Henry VI*
Edmund of Langley, Duke of York, uncle to K. Richard II . *K. Richard II*
Edmund Mortimer, Earl of March . . . . . *1 King Henry IV*
Edmund Mortimer, Earl of March . . . . . *1 King Henry VI*
Edward, son of Duke of York . . . . . *2 King Henry VI*
Edward, Prince of Wales . . . . . *3 King Henry VI*
Edward, afterwards King Edward IV, son to the Duke of York . . . *Ibid*
Edward, Prince of Wales, son to King Edward IV . . . *King Richard III*
Edward IV, King . . . . . *King Richard III*
Egeus, father to Hermia . . . . . *Midsummer Night's Dream*
Eglamour, agent to Silvia . . . . . *Two Gentlemen of Verona*
Elbow, a constable . . . . . *Measure for Measure*
Eleanor, Duchess of Gloster . . . . . *2 King Henry VI*
Elinor, mother of King John . . . . . *King John*
Elizabeth, queen to King Edward IV . . . . . *King Richard III*
Ely, Bishop of, John Morton . . . . . *King Richard III*
Ely, Bishop of . . . . . *King Henry V*
Emilia . . . . . *Winter's Tale*
Emilia, wife to Iago . . . . . *Othello*
English Doctor . . . . . *Macbeth*

Enobarbus, Domitius, friend to Antony . . . . . *Antony and Cleopatra*
Eros, friend to Antony . . . . . *Antony and Cleopatra*
Erpingham, Sir Thomas, officer in the King's army . . . . *King Henry V*
Escanes, a lord of Tyre . . . . . *Pericles*
Escalus, joint deputy with Angelo . . . . . *Measure for Measure*
Escalus, Prince of Verona . . . . . *Romeo and Juliet*
Essex, Earl of, Geoffrey Fitz-Peter . . . . . *King John*
Euphronius, an ambassador . . . . . *Antony and Cleopatra*
Evans, Sir Hugh, a Welsh parson . . . . . *Merry Wives of Windsor*
Exeter, Duke of, uncle to Henry V . . . . . *King Henry V*
Exeter, Duke of, of the King's party . . . . . *3 King Henry VI*
Exiled Duke . . . . . *As You Like It*

F

Fabian, servant to Lady Olivia . . . . . *Twelfth Night*
Falstaff, Sir John . . . . . *1 and 2 King Henry IV*
Falstaff, Sir John . . . . . *Merry Wives of Windsor*
Fang, a sheriff's officer . . . . . *2 King Henry IV*
Fastolfe, Sir John . . . . . *1 King Henry VI*
Father that has killed his son . . . . . *3 King Henry VI*
Faulconbridge, Lady, mother to Robert and Philip. . . . . *King John*
Faulconbridge, Philip, bastard son to King Richard I . . . . . *King John*
Faulconbridge, Robert, son to Sir Robert Faulconbridge . . . *King John*
Feeble, a recruit . . . . . *2 King Henry IV*
Fenton . . . . . *Merry Wives of Windsor*
Ferdinand, son to the King of Naples . . . . . *Tempest*
Ferdinand, King of Navarre . . . . . *Love's Labor's Lost*
Feste, a clown . . . . . *Twelfth Night*
Fitz-Peter, Geoffrey, Earl of Essex . . . . . *King John*
Fitzwater, Lord . . . . . *King Richard II*
Flaminius, servant to Timon . . . . . *Timon of Athens*
Flavius, steward to Timon . . . . . *Ibid*
Flavius, a tribune . . . . . *Julius Cæsar*
Fleance, Banquo's son . . . . . *Macbeth*
Florence, Duke of . . . . . *All's Well That Ends Well*
Florence, widow of . . . . . *All's Well That Ends Well*
Florizel, son of Polixenes . . . . . *Winter's Tale*
Fluellen . . . . . *King Henry V*

Flute, the bellows-mender . . . . . *Midsummer Night's Dream*
Fool . . . . . *King Lear*
Ford . . . . . *Merry Wives of Windsor*
Fortinbras, Prince of Norway . . . . . *Hamlet*
France, King of . . . . . *All's Well That Ends Well*
France, King of . . . . . *King Lear*
France, Princess of . . . . . *Love's Labor's Lost*
Francisca, a nun . . . . . *Measure for Measure*
Francisco, a Danish soldier . . . . . *Hamlet*
Francisco, a Neapolitan lord . . . . . *Tempest*
Frederick, brother to the banished duke . . . . . *As You Like It*
Friar, John, a Franciscan . . . . . *Romeo and Juliet*
Friar, Laurence, a Franciscan . . . . . *Ibid*
Friar, Francis . . . . . *Much Ado About Nothing*
Froth, a foolish gentleman . . . . . *Measure for Measure*

G

Gadshill, a thief . . . . . *1 King Henry IV*
Gallus, friend to Cæsar . . . . . *Antony and Cleopatra*
Gardiner, Bishop of Winchester . . . . . *King Henry VIII*
Gargrave, Sir Thomas . . . . . *1 King Henry VI*
Garter, King-at-arms . . . . . *King Henry VIII*
Geoffrey Fitz-Peter, Earl of Essex . . . . . *King John*
General of French forces . . . . . *King Henry VI*
Gentlewoman, Lady Macbeth's attendant . . . . . *Macbeth*
George, a follower of Cade . . . . . *2 King Henry VI*
George, Duke of Clarence, son to the Duke of York . . . *3 King Henry VI*
George, Duke of Clarence, brother to King Edward IV . *King Richard III*
Gertrude, Queen of Denmark . . . . . *Hamlet*
Ghost of Hamlet's father . . . . . *Ibid*
Glandsdale, Sir William . . . . . *1 King Henry VI*
Glendower, Owen . . . . . *1 King Henry IV*
Gloster, Duchess of . . . . . *King Richard II*
Gloster, Duke of, brother to King Henry V . . . . . *King Henry V*
Gloster, Duke of, uncle to King Henry VI . . . . . *3 King Henry VI*
Gloster, Duke of, afterwards King Richard III . . . . *King Richard III*
Gloster, Earl of . . . . . *King Lear*
Gloster, Prince Humphrey, son to King Henry IV . . . *2 King Henry IV*

Gobbo, Launcelot, servant to Shylock . . . . . *Merchant of Venice*
Gobbo, Old, father to Launcelot Gobbo . . . . . *Merchant of Venice*
Goneril, daughter to Lear . . . . . *King Lear*
Gonzalo, counsellor to the King of Naples . . . . . *Tempest*
Governor of Harfleur . . . . . *King Henry V*
Govenor of Paris . . . . . *1 King Henry VI*
Gower, of King Henry IV's party . . . . . *2 King Henry IV*
Gower . . . . . *King Henry V*
Gower, or Chorus . . . . . *Pericles*
Grandpre, a French lord . . . . . *King Henry V*
Gratiano, brother to Brabantio . . . . . *Othello*
Gratiano, a friend to Bassanio . . . . . *Merchant of Venice*
Gravedigger, first . . . . . *Hamlet*
Gravedigger, second . . . . . *Hamlet*
Green, creature to King Richard II . . . . . *King Richard II*
Gregory, servant to Capulet . . . . . *Romeo and Juliet*
Gremio, suitor to Bianca . . . . . *Taming of the Shrew*
Grey, Lady, Queen to King Edward IV . . . . . *3 King Henry VI*
Grey, Lord . . . . . *King Richard III*
Grey, Sir Thomas, a conspirator . . . . . *King Henry V*
Griffith, usher to Queen Katharine . . . . . *King Henry VIII*
Grumio, servant to Petruchio . . . . . *Taming of the Shrew*
Guiderius, son to Cymbeline . . . . . *Cymbeline*
Guildenstern . . . . . *Hamlet*
Guildford, Sir Henry . . . . . *King Henry VIII*
Gurney, James, servant to Lady Faulconbridge . . . . . *King John*

H

Hamlet, Prince of Denmark . . . . . *Hamlet*
Harcourt, of King Henry IV's party . . . . . *2 King Henry IV*
Hastings, Lord, enemy to the King . . . . . *2 King Henry IV*
Hastings, Lord, of the Duke's party . . . . . *3 King Henry VI*
Hastings, Lord . . . . . *King Richard III*
Hecate . . . . . *Macbeth*
Hector, son to Priam . . . . . *Troilus and Cressida*
Helen, wife to Menelaus . . . . . *Ibid*
Helen, woman to Imogen . . . . . *Cymbeline*
Helena, in love with Count Bertram . . . . . *All's Well That Ends Well*

Helenus, son to Priam . . . . . *Troilus and Cressida*
Helena, in love with Demetrius . . . . . *Midsummer Night's Dream*
Helicanus, a lord of Tyre . . . . . *Pericles*
Henry, surnamed Bolingbroke, afterwards K. Henry IV . *King Richard II*
Henry, Prince of Wales, son of King Henry IV . . . . *1 King Henry IV*
Henry, Prince of Wales, afterwards King Henry V . . . *2 King Henry IV*
Henry, Prince, son to King John . . . . . *King John*
Henry Percy, son to Earl of Northumberland . . . . . *King Richard II*
Henry Percy, Earl of Northumberland . . . . . *1 King Henry IV*
Henry Percy, surnamed Hotspur . . . . . *Ibid*
Henry, Earl of Richmond . . . . . *3 King Henry VI*
Henry, Earl of Richmond, afterwards K. Henry VII . . *King Richard III*
Herbert, Sir Walter . . . . . *King Richard III*
Hermia, in love with Lysander . . . . . *Midsummer Night's Dream*
Hermione . . . . . *Winter's Tale*
Hero, daughter to Leonato . . . . . *Much Ado About Nothing*
Hippolyta, Queen of the Amazons . . . . . *Midsummer Night's Dream*
Holland, a follower of Cade . . . . . *2 King Henry VI*
Holofernes, a schoolmaster . . . . . *Love's Labor's Lost*
Horatio, friend to Hamlet . . . . . *Hamlet*
Horner, Thomas, an armorer . . . . . *2 King Henry VI*
Hortensio, suitor to Bianca . . . . . *Taming of the Shrew*
Hortensius, a servant . . . . . *Timon of Athens*
Hostess, character in the induction . . . . . *Taming of the Shrew*
Hostess Quickly, hostess of a tavern . . . . . *1 and 2 King Henry IV*
Hotspur (Henry Percy), son to Earl of Northumberland . *1 and 2 K. H. IV*
Host of the Garter Inn . . . . . *Merry Wives of Windsor*
Hubert De Burgh . . . . . *King John*
Hume, a priest . . . . . *2 King Henry VI*
Humphrey, Duke of Gloster. . . . . *Ibid*
Hymen . . . . . *As You Like It*
Humphrey, Prince of Gloster, son to King Henry IV . . *2 King Henry IV*
Huntsmen, characters in the induction . . . . . *Taming of the Shrew*

I

Iachimo, a friend to Philario . . . . . *Cymbeline*
Iago, Othello's ancient . . . . . *Othello*
Iden, Alexander, a Kentish gentleman . . . . . *2 King Henry VI*

Imogen, daughter to Cymbeline . . . . . *Cymbeline*
Iras, attendant on Cleopatra . . . . . *Antony and Cleopatra*
Iris, a spirit . . . . . *Tempest*
Isabella, sister to Claudio . . . . . *Measure for Measure*
Isabel, Queen of France . . . . . *King Henry V*

J

Jack Cade, a rebel . . . . . *2 King Henry VI*
James Gurney, servant to Lady Faulconbridge . . . . . *King John*
Jamy, an officer in King Henry's army . . . . . *King Henry V*
Jaques, a misanthropical lord . . . . . *As You Like It*
Jaquenetta . . . . . *Love's Labor's Lost*
Jaques, brother to Orlando . . . . . *As You Like It*
Jessica, Shylock's daughter . . . . . *Merchant of Venice*
Jeweller . . . . . *Timon of Athens*
Joan la Pucelle, commonly called Joan of Arc . . . . . *1 King Henry VI*
John, a follower of Cade . . . . . *2 King Henry IV*
John, Don, bastard brother to Don Pedro . . . *Much Ado About Nothing*
John, Friar, a Franciscan . . . . . *Romeo and Juliet*
John Beaufort, Earl, afterwards Duke of Somerset . . . . . *Ibid*
John of Gaunt, uncle to King Richard II . . . . . *King Richard II*
John, Pr. of Lancaster, son to King Henry IV . . *1 and 2 King Henry IV*
John Morton, Bishop of Ely . . . . . *King Richard III*
John Talbot, son of Earl of Shrewsbury . . . . . *1 King Henry VI*
Jourdain, Margery, a witch . . . . . *2 King Henry VI*
Julia, beloved by Proteus . . . . . *Two Gentlemen of Verona*
Juliet, beloved by Claudio . . . . . *Measure for Measure*
Juliet, daughter to Capulet . . . . . *Romeo and Juliet*
Julius Cæsar . . . . . *Julius Cæsar*
Junius Brutus, tribune of the people . . . . . *Coriolanus*
Juno, a spirit . . . . . *Tempest*
Justice Shallow, a country justice . . . . . *2 King Henry IV*

K

Katharina, the Shrew . . . . . *Taming of the Shrew*
Katharine, daughter of Charles VI, King of France. . . . *King Henry V*
Katharine, a lady attendant . . . . . *Love's Labor's Lost*
Katharine, Queen, wife to King Henry VIII . . . . . *King Henry VIII*

Kent, Earl of . . . . . *King Lear*
King Edward IV . . . . . *King Richard III*
King of France . . . . . *King Lear*
King of France . . . . . *All's Well That Ends Well*
King Henry IV, of England. . . . . *1 King Henry IV*
King Henry IV, of England. . . . . *2 King Henry IV*
King Henry V, of England. . . . . *King Henry V*
King Henry VI, of England. . . . . *1 King Henry VI*
King Henry VI, of England. . . . . *2 King Henry VI*
King Henry VI, of England. . . . . *3 King Henry VI*
King Henry VIII, of England. . . . . *King Henry VIII*
King John, of England . . . . . *King John*
King Lear, of Britain . . . . . *King Lear*
King Richard II . . . . . *King Richard II*
King Richard III . . . . . *King Richard III*

L

Lady Anne, wife to the Duke of Gloster . . . . . *King Richard III*
Lady Capulet, wife to Capulet . . . . . *Romeo and Juliet*
Lady Faulconbridge, mother to the bastard and R. Faulconbridge . *K. John*
Lady Grey, Queen to Edward IV . . . . . *3 King Henry VI*
Lady Macbeth . . . . . *Macbeth*
Lady Macduff . . . . . *Ibid*
Lady Montague, wife to Montague . . . . . *Romeo and Juliet*
Lady Mortimer, daughter to Owen Glendower . . . . . *1 King Henry IV*
Lady Northumberland . . . . . *2 King Henry IV*
Lady Percy, Hotspur's wife . . . . . *1 King Henry IV*
Lady Percy . . . . . *2 King Henry IV*
Laertes, son to Polonius . . . . . *Hamlet*
Lafeu, a satirical old lord . . . . . *All's Well That Ends Well*
Lancaster, Duke of, uncle to King Richard II . . . . . *King Richard II*
Lancaster, Pr. John of, son to King Henry IV . . *1 and 2 King Henry IV*
Launce, servant to Proteus . . . . . *Two Gentlemen of Verona*
Launcelot Gobbo, Shylock's servant . . . . . *Merchant of Venice*
Laurence, Friar, a Franciscan . . . . . *Romeo and Juliet*
Lavinia, daughter to Titus Andronicus . . . . . *Titus Andronicus*
Lear, King of Britain . . . . . *King Lear*
Le Beau, a courtier . . . . . *As You Like It*

Lenox, a Scottish nobleman . . . . . *Macbeth*
Leonine, a servant . . . . . *Pericles*
Leonardo, servant to Bassanio . . . . . *Merchant of Venice*
Leonato, Governor of Messina . . . . . *Much Ado About Nothing*
Leonatus Posthumus, husband to Imogen . . . . . *Cymbeline*
Leonine, servant to Dionyza . . . . . *Pericles*
Leontes, King of Sicilia . . . . . *Winter's Tale*
Lepidus, M. Æmilius, a triumvir . . . . . *Antony and Cleopatra*
Lewis, the dauphin . . . . . *King John*
Lewis, the dauphin . . . . . *King Henry V*
Lewis XI, King of France . . . . . *3 King Henry VI*
Lieutenant of Tower . . . . . *3 King Henry VI*
Ligarius, conspirator against Cæsar . . . . . *Julius Cæsar*
Lincoln, Bishop of . . . . . *King Henry VIII*
Lion, a character in the interlude . . . . . *Midsummer Night's Dream*
Lodovico, kinsman to Brabantio . . . . . *Othello*
Longaville, attending on King Ferdinand . . . . . *Love's Labor's Lost*
Longsword, William, Earl of Salisbury . . . . . *King John*
Lord, A, character in the induction . . . . . *Taming of the Shrew*
Lord Abergavenny . . . . . *King Henry VIII*
Lord Bardolph, enemy to King Henry IV . . . . . *2 King Henry IV*
Lord Berkeley . . . . . *King Richard II*
Lord Bigot. . . . . *King John*
Lord Chamberlain. . . . . *King Henry VIII*
Lord Chancellor. . . . . *Ibid*
Lord Chief Justice of the King's Bench . . . . . *2 King Henry IV*
Lord Clifford, of the King's party . . . . . *2 King Henry VI*
Lord Clifford, of the King's party . . . . . *3 King Henry VI*
Lord Fitzwater . . . . . *King Richard II*
Lord Grey, son to Edward IV's Queen . . . . . *King Richard III*
Lord Hastings, enemy to King Henry IV . . . . . *2 King Henry IV*
Lord Hastings, of the Duke of York's party . . . . . *3 King Henry VI*
Lord Hastings . . . . . *King Richard III*
Lord Lovel. . . . . *Ibid*
Lord Marshal . . . . . *King Richard II*
Lord Mayor of London . . . . . *King Richard III*
Lord Mowbray, enemy to King Henry IV . . . . . *2 King Henry IV*
Lord Rivers, brother to Lady Grey . . . . . *3 King Henry VI*

Lord Ross . . . . . *King Richard II*
Lord Sands . . . . . *King Henry VIII*
Lord Say . . . . . *2 King Henry VI*
Lord Scales, govenor of the tower . . . . . *Ibid*
Lord Scroop, conspirator against Henry V . . . . . *King Henry V*
Lord Stafford, of the Duke of York's party . . . . . *3 King Henry VI*
Lord Stanley . . . . . *King Richard III*
Lord Talbot, afterwards Earl of Shrewsbury . . . . . *1 King Henry VI*
Lord Willoughby . . . . . *King Richard II*
Lorenzo, in love with Jessica . . . . . *Merchant of Venice*
Lovel, Lord . . . . . *King Richard III*
Lovell, Sir Thomas . . . . . *King Henry VIII*
Luce, servant to Luciana. . . . . *Comedy of Errors*
Lucentio, in love with Baptista's daughter . . . . . *Taming of the Shrew*
Lucetta, waiting-woman to Julia . . . . . *Two Gentlemen of Verona*
Luciana, sister to Adriana . . . . . *Comedy of Errors*
Lucilius, friend to Brutus . . . . . *Julius Cæsar*
Lucilius, servant to Timon . . . . . *Timon of Athens*
Lucio, a fantastic . . . . . *Measure for Measure*
Lucius, a boy. . . . . *Titus Andronicus*
Lucius, flatterer of Timon . . . . . *Timon of Athens*
Lucius, a servant . . . . . *Ibid*
Lucius, servant to Brutus . . . . . *Julius Cæsar*
Lucius, son to Titus Andronicus . . . . . *Titus Andronicus*
Lucullus, flatterer of Timon . . . . . *Timon of Athens*
Lucy, Sir William . . . . . *1 King Henry VI*
Lychorida, nurse to Marina . . . . . *Pericles*
Lysander, in love with Hermia . . . . . *Midsummer Night's Dream*
Lysimachus, Governor of Mitylene . . . . . *Pericles*

M

M. Antony . . . . . *Antony and Cleopatra*
M. Æmil. Lepidus, a triumvir . . . . . *Julius Cæsar*
M. Æmil. Lepidus, a triumvir . . . . . *Antony and Cleopatra*
Macbeth, a Scottish general, afterwards King of Scotland . . . . *Macbeth*
Macbeth, Lady, wife to Macbeth . . . . . *Macbeth*
Macduff, a Scottish nobleman . . . . . *Ibid*
Macduff, Lady, wife to Macduff . . . . . *Macbeth*

Macduff's son . . . . . *Ibid*
Macmorris, an officer in King Henry's army . . . . . *King Henry V*
Malcolm, son to Duncan, King of Scotland . . . . . *Macbeth*
Malvolio, steward to Olivia . . . . . *Twelfth Night*
Mamillius, son of Leontes . . . . . *Winter's Tale*
Marcellus, a Danish officer . . . . . *Hamlet*
March, Earl of, Edward Mortimer . . . . . *1 King Henry IV*
Marcus Andronicus, brother to Titus Andronicus . . . *Titus Andronicus*
Marcus Antonius, a triumvir . . . . . *Julius Cæsar*
Marcus Brutus, conspirator against Cæsar . . . . . *Ibid*
Marcius, son to Coriolanus . . . . . *Coriolanus*
Mardian, attendant on Cleopatra . . . . . *Antony and Cleopatra*
Mareshall, William, Earl of Pembroke . . . . . *King John*
Margarelon, bastard son of Priam . . . . . *Troilus and Cressida*
Margaret, married to King Henry VI . . . . . *1 King Henry VI*
Margaret, Queen to King Henry VI . . . . . *2 King Henry VI*
Margaret, Queen to King Henry VI . . . . . *3 King Henry VI*
Margaret, Queen to King Henry VI . . . . . *King Richard III*
Margaret, Lady Hero's attendant . . . . . *Much Ado About Nothing*
Margery Jourdain, a witch . . . . . *2 King Henry VI*
Maria, a lady attendant . . . . . *Love's Labor's Lost*
Maria, Olivia's waiting-woman . . . . . *Twelfth Night*
Mariana, betrothed to Angelo . . . . . *Measure for Measure*
Mariana . . . . . *All's Well That Ends Well*
Marina, daughter to Pericles . . . . . *Pericles*
Marquis of Dorset, son to King Edward IV's Queen . . *King Richard III*
Marquis of Montague, of the Duke of York's party . . . *3 King Henry VI*
Martext, Sir Oliver, a vicar . . . . . *As You Like It*
Martius, son to Titus Andronicus . . . . . *Titus Andronicus*
Marshal . . . . . *Pericles*
Marullus . . . . . *Julius Cæsar*
Master Page . . . . . *Merry Wives of Windsor*
Master Gunner of Orleans and his son . . . . . *1 King Henry VI*
Mayor of London . . . . . *Ibid*
Mayor of York . . . . . *3 King Henry VI*
Mecænas, friend to Cæsar . . . . . *Antony and Cleopatra*
Melum, a French lord . . . . . *King John*
Menas, friend to Pompey . . . . . *Antony and Cleopatra*

Menelaus, brother to Agamemnon . . . . . *Troilus and Cressida*
Menenius Agrippa, friend to Coriolanus . . . . . *Coriolanus*
Menteith, a Scottish nobleman . . . . . *Macbeth*
Menecrates, friend to Pompey . . . . . *Antony and Cleopatra*
Mercade, attending on the Princess of France . . . . *Love's Labor's Lost*
Merchant . . . . . *Timon of Athens*
Mercutio, friend to Romeo . . . . . *Romeo and Juliet*
Messala, friend to Brutus . . . . . *Julius Cæsar*
Metellus Cimber, conspirator against Cæsar . . . . . *Ibid*
Michael, a follower of Cade . . . . . *2 King Henry VI*
Michael, Sir, friend to Archbishop of York . . . . *1 and 2 King Henry IV*
Milan, Duke of, father to Silvia . . . . . *Two Gentlemen of Verona*
Miranda, Prospero's daughter . . . . . *Tempest*
Montague, an Italian noble . . . . . *Romeo and Juliet*
Montague, Marquis of, of the Duke's party . . . . . *3 King Henry VI*
Montano, formerly Governor of Cyprus . . . . . *Othello*
Montgomery, Sir John . . . . . *3 King Henry VI*
Moonshine, a character in the interlude . . . *Midsummer Night's Dream*
Montjoy, a French herald . . . . . *King Henry V*
Mopsa . . . . . *Winter's Tale*
Morgan, Belarius in disguise . . . . . *Cymbeline*
Morocco, Prince of, suitor to Portia . . . . . *Merchant of Venice*
Mortimer, Edmund, Earl of March . . . . . *1 King Henry IV*
Mortimer, Edmund, Earl of March . . . . . *1 King Henry VI*
Mortimer, Lady, daughter to Glendower . . . . . *1 King Henry IV*
Mortimer, Sir Hugh, uncle to Duke of York . . . . . *3 King Henry VI*
Mortimer, Sir John, uncle to Duke of York . . . . . *3 King Henry VI*
Morton, John, Bishop of Ely . . . . . *King Richard III*
Mortimer's keeper . . . . . *1 King Henry VI*
Morton, a domestic to duke of Northumberland . . . . *2 King Henry IV*
Moth, a fairy . . . . . *Midsummer Night's Dream*
Moth, page to Armado . . . . . *Love's Labor's Lost*
Mouldy, a recruit . . . . . *2 King Henry IV*
Mowbray, Duke of Norfolk . . . . . *King Richard II*
Mowbray, Lord, enemy to the King . . . . . *2 King Henry VI*
Mr. Ford, a gentleman of Windsor . . . . . *Merry Wives of Windsor*
Mr. Page, a gentleman of Windsor . . . . . *Ibid*
Mrs. Anne Page, in love with Fenton . . . . . *Ibid*

Mrs. Ford . . . . . *Ibid*
Mrs. Overdone, a bawd . . . . . *Measure for Measure*
Mrs. Page . . . . . *Merry Wives of Windsor*
Mrs. Quickly, servant to Dr. Caius . . . . . *Ibid*
Mrs. Quickly, hostess of tavern in Eastcheap . . . . . *1 King Henry IV*
Mrs. Quickly . . . . . *2 King Henry IV*
Mrs. Quickly . . . . . *King Henry V*
Mustard-seed, a fairy . . . . . *Midsummer Night's Dream*
Mutius . . . . . *Titus Andronicus*

N

Nathaniel, Sir, a curate . . . . . *Love's Labor's Lost*
Nerissa, Portia's waiting-woman . . . . . *Merchant of Venice*
Nestor, Grecian commander . . . . . *Troilus and Cressida*
Norfolk, Duke of . . . . . *King Richard II and III*
Norfolk, Duke of, of the Duke's party . . . . . *3 King Henry VI*
Norfolk, Duke of . . . . . *King Henry VIII*
Northumberland, Lady . . . . . *2 King Henry IV*
Northumberland, Earl of . . . . . *King Richard II*
Northumberland, Earl of, enemy to the King . . . . . *2 King Henry IV*
Northumberland, Earl of, Henry Percy . . . . . *1 and 2 King Henry IV*
Northumberland, Earl of, of the King's party . . . . . *3 King Henry VI*
Nurse to Juliet . . . . . *Romeo and Juliet*
Nym, follower of Falstaff . . . . . *Merry Wives of Windsor*
Nym, formerly servant to Falstaff . . . . . *2 King Henry IV*

O

Oberon, king of the fairies . . . . . *Midsummer Night's Dream*
Octavia, sister to Cæsar . . . . . *Antony and Cleopatra*
Octavius Cæsar, a triumvir . . . . . *Julius Cæsar*
Octavius Cæsar, a triumvir . . . . . *Antony and Cleopatra*
Old Gobbo, father to Launcelot Gobbo . . . . . *Merchant of Venice*
Old lady, friend to Anne Bullen . . . . . *King Henry VIII*
Old man, tenant to Gloster . . . . . *King Lear*
Old shepherd, father to Joan la Pucelle . . . . . *1 King Henry VI*
Old shepherd, reputed father to Perdita . . . . . *Winter's Tale*
Olivia, a rich countess . . . . . *Twelfth Night*
Oliver, brother to Orlando . . . . . *As You Like It*

Ophelia, daughter of Polonius . . . . . *Hamlet*
Orlando, in love with Rosalind . . . . . *As You Like It*
Orleans, Duke of . . . . . *King Henry V*
Orsino, Duke of Illyria . . . . . *Twelfth Night*
Osric, a courtier . . . . . *Hamlet*
Oswald, servant to Goneril . . . . . *King Lear*
Othello, a Moor . . . . . *Othello*
Overdone, Mrs., a bawd . . . . . *Measure for Measure*
Owen Glendower, a Welsh chieftain . . . . . *1 King Henry IV*
Oxford, Duke of, of the King's party . . . . . *3 King Henry VI*
Oxford, Earl of . . . . . *King Richard III*

P

Page, a follower of Falstaff . . . . . *2 King Henry IV*
Page, Mrs. . . . . *Merry Wives of Windsor*
Page, Mrs. Anne, daughter to Mrs. Page . . . . . *Ibid*
Page, William, son to Mr. Page . . . . . *Ibid*
Painter . . . . . *Timon of Athens*
Pandarus, uncle to Cressida . . . . . *Troilus and Cressida*
Pandulph, Cardinal, the Pope's Legate . . . . . *King John*
Pander, a, and wife . . . . . *Pericles*
Panthino, servant to Antonio . . . . . *Two Gentlemen of Verona*
Paris, in love with Juliet . . . . . *Romeo and Juliet*
Paris, son to Priam . . . . . *Troilus and Cressida*
Parolles, a braggart . . . . . *All's Well That Ends Well*
Patience, woman to Queen Katharine . . . . . *King Henry VIII*
Patroclus, Grecian commander . . . . . *Troilus and Cressida*
Paulina . . . . . *Winter's Tale*
Peaseblossom, a fairy . . . . . *Midsummer Night's Dream*
Pedant . . . . . *Taming of the Shrew*
Pedro, Don, Prince of Aragon . . . . . *Much Ado About Nothing*
Pembroke, Earl of, William Mareshall . . . . . *King John*
Pembroke, Earl of, of the Duke's party . . . . . *3 King Henry VI*
Percy, Henry, Earl of Northumberland . . . . . *1 and 2 King Henry IV*
Percy, Henry, son to Earl of Northumberland . . . . . *King Richard II*
Percy, Henry (Hotspur) son to Earl of Northumberland . *1 and 2 Henry IV*
Percy, Lady, wife to Hotspur . . . . . *1 King Henry IV*
Percy, Thomas, Earl of Worcester . . . . . *1 and 2 King Henry IV*

Perdita . . . . . *Winter's Tale*
Pericles, Prince of Tyre . . . . . *Pericles*
Peter, a friar . . . . . *Measure for Measure*
Peter, Horner's servant . . . . . *2 King Henry VI*
Peter of Pomfret, a prophet . . . . . *King John*
Peter, servant to Juliet's nurse . . . . . *Romeo and Juliet*
Peto, follower to Falstaff . . . . . *1 King Henry IV*
Peto . . . . . *2 King Henry IV*
Petruchio, a suitor to Katharina, Baptista's daughter . *Taming of the Shrew*
Phebe, a shepherdess . . . . . *As You Like It*
Philario, friend to Posthumus . . . . . *Cymbeline*
Philemon, servant to Cerimon . . . . . *Pericles*
Philip, King of France . . . . . *King John*
Philip Faulconbridge, bastard son of King Richard I . . . . . *Ibid*
Philo, friend to Antony . . . . . *Antony and Cleopatra*
Philostrate, master of the revels . . . . . *Midsummer Night's Dream*
Philotus, a servant . . . . . *Timon of Athens*
Phrynia, mistressto Alcibiades . . . . . *Ibid*
Pierce, Sir, of Exton . . . . . *King Richard II*
Pinch, a schoolmaster . . . . . *Comedy of Errors*
Pindarus, servant to Cassius . . . . . *Julius Cæsar*
Pisanio, servant to Posthumus . . . . . *Cymbeline*
Pistol, follower to Falstaff . . . . . *Merry Wives of Windsor*
Pistol . . . . . *2 King Henry IV*
Pistol, formerly servant to Falstaff . . . . . *King Henry V*
Plantagenet, Richard, Duke of York . . . . . *1, 2 and 3 King Henry VI*
Players, characters in the induction . . . . . *Taming of the Shrew*
Players . . . . . *Hamlet*
Poet . . . . . *Timon of Athens*
Poins, a companion to the Prince of Wales . . . . . *1 King Henry IV*
Poins . . . . . *2 King Henry IV*
Polixenes, King of Bohemia . . . . . *Winter's Tale*
Polonius, father of Ophelia . . . . . *Hamlet*
Polydore, Guiderius in disguise . . . . . *Cymbeline*
Pompeius Sextus, friend to Antony . . . . . *Antony and Cleopatra*
Pompey, a servant . . . . . *Measure for Measure*
Popilius Lena, a senator . . . . . *Julius Cæsar*
Porter . . . . . *Macbeth*

Portia, a rich heiress . . . . . *Merchant of Venice*
Portia, wife to Brutus . . . . . *Julius Cæsar*
Posthumus Leonatus, husband to Imogen . . . . . *Cymbeline*
Priam, King of Troy . . . . . *Troilus and Cressida*
Priest . . . . . *Hamlet*
Prince of Arragon . . . . . *Merchant of Venice*
Prince Henry, son to King John . . . . . *King John*
Prince Humphrey, of Gloster, son of King Henry IV . . *2 King Henry IV*
Prince John, of Lancaster, son of King Henry IV . . . *1 King Henry IV*
Prince John, of Lancaster, son of King Henry IV . . . *2 King Henry IV*
Prince of Morocco . . . . . *Merchant of Venice*
Prince of Wales, son to King Edward IV . . . . . *King Richard III*
Prince of Wales, Henry, afterwards King Henry V . . *2 King Henry IV*
Princess Katharine, daughter to King Charles VI . . . . . *King Henry V*
Princess of France . . . . . *Love's Labor's Lost*
Proculeius, friend to Cæsar . . . . . *Antony and Cleopatra*
Prophetess, Cassandra . . . . . *Troilus and Cressida*
Prospero, banished Duke of Milan . . . . . *Tempest*
Proteus, a gentleman of Verona . . . . . *Two Gentlemen of Verona*
Provost . . . . . *Measure for Measure*
Publius, a senator . . . . . *Julius Cæsar*
Publius, son to Marcus Andronicus . . . . . *Titus Andronicus*
Pucelle, Joan of Arc . . . . . *1 King Henry VI*
Puck, a fairy . . . . . *Midsummer Night's Dream*
Pyramus, a character in the interlude . . . . . *Ibid*

Q

Queen to King Richard II . . . . . *King Richard II*
Queen Elizabeth, Queen to King Edward IV . . . . . *King Richard III*
Queen Katharine, wife to Henry VIII . . . . . *King Henry VIII*
Queen Margaret, wife to King Henry VI . . . . . *3 King Henry VI*
Queen, wife to Cymbeline . . . . . *Cymbeline*
Quickly, Mrs., hostess of a tavern . . . . . *1 and 2 King Henry IV*
Quickly, Mrs., a hostess: wife to Pistol . . . . . *King Henry V*
Quickly, Mrs., servant to Dr. Caius . . . . . *Merry Wives of Windsor*
Quince, the carpenter . . . . . *Midsummer Night's Dream*
Quintus, son to Titus Andronicus . . . . . *Titus Andronicus*

R

Rambures, a French lord . . . . . *King Henry V*
Ratcliff, Sir Richard . . . . . *King Richard III*
Regan, daughter to Lear . . . . . *King Lear*
Reignier, Duke of Anjou . . . . . *1 King Henry VI*
Reynaldo, servant to Polonius . . . . . *Hamlet*
Richard, son to Plantagenet . . . . . *2 King Henry VI*
Richard, Duke of Gloster, son to the Duke of York . . . *3 King Henry VI*
Richard, Duke of Gloster, afterwards King Richard III . *King Richard III*
Richard Plantagenet Duke of York . . . . . *1 King Henry VI*
Richard Plantagenet, Duke of York . . . . . *2 King Henry VI*
Richard Plantagenet, Duke of York . . . . . *3 King Henry VI*
Richard, son of Duke of York . . . . . *2 King Henry VI*
Rickard, Duke of York, son to King Edward IV . . . *King Richard III*
Richmond, Earl of, afterwards King Henry VII . . . . . *Ibid*
Rivers, Earl, brother to Lady Grey . . . . . *Ibid*
Rivers, Lord, brother to Lady Grey . . . . . *3 King Henry VI*
Robert Bigot, Earl of Norfolk . . . . . *King John*
Robert Faulconbridge. . . . . *Ibid*
Robin Goodfellow (Puck), a fairy . . . . . *Midsummer Night's Dream*
Robin, page to Falstaff . . . . . *Merry Wives of Windsor*
Roderigo, a Venetian gentleman . . . . . *Othello*
Rogero, a Sicilian gentleman . . . . . *Winter's Tale*
Romeo, son to Montague . . . . . *Romeo and Juliet*
Rosalind, daughter to the banished Duke . . . . . *As You Like It*
Rosaline, a lady attendant . . . . . *Love's Labor's Lost*
Rosencrantz. . . . . *Hamlet*
Ross, Lord . . . . . *King Richard II*
Rosse, a Scottish nobleman . . . . . *Macbeth*
Rotherham, Thomas, Archbishop of York . . . . . *King Richard III*
Rousillon, Count of, Bertram . . . . . *All's Well That Ends Well*
Rousillon, Countess of, mother to Bertram . . . . . *Ibid*
Rugby, servant to Dr. Caius . . . . . *Merry Wives of Windsor*
Rumor . . . . . *2 King Henry IV*

S

Salanio, friend to Bassanio. . . . . *Merchant of Venice*
Salarino, friend to Bassanio . . . . . *Ibid*

Salerio, a messenger . . . . . *Ibid*
Salisbury, Earl of, William Longsword . . . . . *King John*
Salisbury, Earl of. . . . . *King Henry V*
Salisbury, Earl of, of the York faction . . . . . *1 and 2 King Henry VI*
Salisbury, Earl of . . . . . *King Richard II*
Sampson, servant to Capulet . . . . . *Romeo and Juliet*
Sands, Lord . . . . . *King Henry VIII*
Saturninus, Emperor of Rome . . . . . *Titus Andronicus*
Say, Lord . . . . . *2 King Henry VI*
Scales, Lord, Governor of the Tower . . . . . *Ibid*
Scarus, friend to Antony . . . . . *Antony and Cleopatra*
Scotch doctor. . . . . *Macbeth*
Scroop, Archbishop of York . . . . . *1 King Henry IV*
Scroop, Archbishop of York, enemy to King Henry IV . *2 King Henry IV*
Scroop, Sir Stephen . . . . . *King Richard II*
Sea-captain, friend to Viola . . . . . *Twelfth Night*
Sea-captain . . . . . *2 King Henry VI*
Sebastian, brother to King of Naples . . . . . *Tempest*
Sebastian, brother to Viola . . . . . *Twelfth Night*
Seleucus, attendant on Cleopatra . . . . . *Antony and Cleopatra*
Sempronius, flatterer of Timon . . . . . *Timon of Athens*
Sempronius. . . . . *Titus Andronicus*
Servilius, servant to Timon . . . . . *Ibid*
Sextus Pompeius . . . . . *Antony and Cleopatra*
Seyton . . . . . *Macbeth*
Shadow, a recruit . . . . . *2 King Henry IV*
Shallow, a country justice . . . . . *Merry Wives of Windsor*
Shallow, a country justice . . . . . *2 King Henry IV*
Sheriff of Wiltshire . . . . . *King Richard III*
Shylock, a Jew . . . . . *Merchant of Venice*
Sicinius Velutus, tribune of the people . . . . . *Coriolanus*
Silence, a country justice . . . . . *2 King Henry IV*
Silius, an officer . . . . . *Antony and Cleopatra*
Silvia, beloved by Valentine . . . . . *Two Gentlemen of Verona*
Simonides, King of Pentapolis . . . . . *Pericles*
Simpox, an impostor . . . . . *2 King Henry VI*
Simpox's wife . . . . . *Ibid*
Simple, servant to Slender . . . . . *Merry Wives of Windsor*

Sir Andrew Aguecheek . . . . . *Twelfth Night*
Sir Anthony Denny . . . . . *King Henry VIII*
Sir Henry Guildford . . . . . *Ibid*
Sir Hugh Evans, a Welsh parson . . . . . *Merry Wives of Windsor*
Sir Hugh Mortimer, uncle to the Duke of York . . . . *3 King Henry VI*
Sir Humphrey Stafford . . . . . *2 King Henry VI*
Sir James Tyrrel . . . . . *King Richard III*
Sir James Blount . . . . . *Ibid*
Sir John Colevile, enemy to King Henry IV . . . . . *2 King Henry IV*
Sir John Falstaff . . . . . *Merry Wives of Windsor*
Sir John Falstaff . . . . . *1 King Henry IV*
Sir John Falstaff . . . . . *2 King Henry IV*
Sir John Fastolfe . . . . . *1 King Henry VI*
Sir John Montgomery . . . . . *3 King Henry VI*
Sir John Mortimer, uncle to the Duke of York . . . . . *Ibid*
Sir John Somerville . . . . . *Ibid*
Sir John Stanley . . . . . *2 King Henry VI*
Sir Michael . . . . . *1 King Henry IV*
Sir Nathaniel, a curate . . . . . *Love's Labor's Lost*
Sir Nicholas Vaux . . . . . *King Henry VIII*
Sir Oliver Martext . . . . . *As You Like It*
Sir Pierce of Exton . . . . . *King Richard II*
Sir R. Brakenbury, Lieutenant of the Tower . . . . . *King Richard III*
Sir Richard Ratcliff . . . . . *Ibid*
Sir Richard Vernon . . . . . *1 King Henry IV*
Sir Stephen Scroop . . . . . *King Richard II*
Sir Thomas Erpingham . . . . . *King Henry V*
Sir Thomas Gargrave . . . . . *1 King Henry VI*
Sir Thomas Grey, conspirator against King Henry V . . . *King Henry V*
Sir Thomas Lovell . . . . . *King Henry VIII*
Sir Thomas Vaughan . . . . . *King Richard III*
Sir Toby Belch, uncle to Lady Olivia . . . . . *Twelfth Night*
Sir Walter Blunt, friend to King Henry IV . . . . . *1 King Henry IV*
Sir Walter Herbert . . . . . *King Richard III*
Sir William Catesby . . . . . *Ibid*
Sir William Glensdale . . . . . *1 King Henry VI*
Sir William Lucy . . . . . *Ibid*
Sir William Stanley . . . . . *3 King Henry VI*

Siward, English general . . . . . *Macbeth*
Slender, cousin to Shallow . . . . . *Merry Wives of Windsor*
Smith the weaver, a follower of Cade . . . . . *2 King Henry VI*
Snare, a sheriff's officer . . . . . *2 King Henry IV*
Snout the tinker . . . . . *Midsummer Night's Dream*
Snug the joiner . . . . . *Ibid*
Solinus, Duke of Ephesus . . . . . *Comedy of Errors*
Somerset, Duke of, of the King's party . . . . . *2 and 3 King Henry VI*
Somerville, Sir John . . . . . *3 King Henry VI*
Son that has killed his father . . . . . *Ibid*
Soothsayer . . . . . *Julius Cæsar*
Soothsayer . . . . . *Antony and Cleopatra*
Southwell, a priest . . . . . *2 King Henry IV*
Speed, servant to Valentine . . . . . *Two Gentlemen of Verona*
Spirit . . . . . *2 King Henry VI*
Stafford, Lord, of the Duke's party . . . . . *3 King Henry VI*
Stafford, Sir Humphrey . . . . . *2 King Henry VI*
Stanley, Lord . . . . . *King Richard III*
Stanley, Sir John . . . . . *2 King Henry VI*
Stanley, Sir William . . . . . *3 King Henry VI*
Starveling the tailor . . . . . *Midsummer Night's Dream*
Stephano, a drunken butler . . . . . *Tempest*
Stephano, servant to Portia . . . . . *Merchant of Venice*
Strato, servant to Brutus . . . . . *Julius Cæsar*
Suffolk, Duke of, of the King's party . . . . . *2 King Henry VI*
Suffolk, Duke of . . . . . *King Henry VIII*
Suffolk, Earl of . . . . . *1 King Henry VI*
Surrey, Duke of . . . . . *King Richard II*
Surrey, Earl of, son to Duke of Norfolk . . . . . *King Richard III*
Surrey, Earl of . . . . . *King Henry VIII*
Silvius, a shepherd . . . . . *As You Like It*
Surveyor to Duke Buckingham . . . . . *King Henry VIII*

T

Talbot, John, son to Lord Talbot . . . . . *1 King Henry VI*
Talbot, Earl of Shrewsbury . . . . . *Ibid*
Tamora, Queen of the Goths . . . . . *Titus Andronicus*

Taurus, Lieutenant-general to Cæsar . . . . . *Antony and Cleopatra*
Tearsheet, Doll, a bawd . . . . . *2 King Henry IV*
Thaisa, daughter to Simonides . . . . . *Pericles*
Thaliard, a Lord of Antioch . . . . . *Ibid*
Thersites, a scurrilous Grecian . . . . . *Troilus and Cressida*
Theseus, Duke of Athens . . . . . *Midsummer Night's Dream*
Thisbe, a character in the interlude . . . . . *Ibid*
Thomas Beaufort, Duke of Exeter . . . . . *1 King Henry VI*
Thomas, Duke of Clarence, son of King Henry IV . . *2 King Henry IV*
Thomas, a friar . . . . . *Measure for Measure*
Thomas Horner, an armorer . . . . . *2 King Henry VI*
Thomas Percy, Earl of Worcester . . . . . *1 King Henry IV*
Thomas Rotherham, Archbishop of York . . . . . *King Richard III*
Three witches . . . . . *Macbeth*
Thurio, in love with Silvia . . . . . *Two Gentlemen of Verona*
Thyreus, friend to Cæsar . . . . . *Antony and Cleopatra*
Timandra, mistress to Alcibiades . . . . . *Timon of Athens*
Time as Chorus . . . . . *Winter's Tale*
Timon, an Athenian nobleman . . . . . *Timon of Athens*
Titania, Queen of the fairies . . . . . *Midsummer Night's Dream*
Titinius, friend to Brutus . . . . . *Julius Cæsar*
Titus Andronicus, a noble Roman . . . . . *Titus Andronicus*
Titus Lartius, a Roman general . . . . . *Coriolanus*
Titus, a servant . . . . . *Timon of Athens*
Touchstone, a clown . . . . . *As You Like It*
Tranio, servant to Lucentio . . . . . *Taming of the Shrew*
Travers, a domestic to Duke of Northumberland . . . . *2 King Henry IV*
Trebonius, conspirator against Cæsar . . . . . *Julius Cæsar*
Trinculo, a jester . . . . . *Tempest*
Troilus, son to Priam . . . . . *Troilus and Cressida*
Tubal, a Jew . . . . . *Merchant of Venice*
Tullus Aufidius, Valscian general . . . . . *Coriolanus*
Two Gentlemen, prisoners with Duke of Suffolk . . . . *2 King Henry VI*
Tybalt, nephew to Lady Capulet . . . . . *Romeo and Juliet*
Tyrrel, Sir James . . . . . *King Richard III*
Tutor to Rutland . . . . . *3 King Henry VI*
Tressel . . . . . *King Richard III*

U

Ulysses, Grecian commander . . . . . *Troilus and Cressida*
Ursula, Lady Hero's attendant . . . . . *Much Ado About Nothing*
Urswick, Christopher, a priest . . . . . *King Richard III*

V

Valentine, a gentleman of Verona . . . . . *Two Gentlemen of Verona*
Valentine, attendant on Duke Orsino . . . . . *Twelfth Night*
Valentine . . . . . *Titus Andronicus*
Valeria, friend to Virgilia . . . . . *Coriolanus*
Varro, servant to Brutus . . . . . *Julius Cæsar*
Varrius . . . . . *Measure for Measure*
Varrius, friend to Pompey . . . . . *Antony and Cleopatra*
Vaughan, Sir Thomas . . . . . *King Richard III*
Vaux . . . . . *2 King Henry VI*
Vaux, Sir Nicholas . . . . . *King Henry VIII*
Veletus, Sicinius, tribune of the people . . . . . *Coriolanus*
Venice, Duke of . . . . . *Merchant of Venice*
Ventidius . . . . . *Timon of Athens*
Ventidius, friend to Antony . . . . . *Antony and Cleopatra*
Verges, an officer of the watch . . . . . *Much Ado About Nothing*
Vernon, of the White Rose faction . . . . . *1 King Henry VI*
Vernon, Sir Richard . . . . . *1 King Henry IV*
Vincentio, Duke of Vienna . . . . . *Measure for Measure*
Vincentio, a gentleman of Piso . . . . . *Taming of the Shrew*
Viola, in love with Duke Orsino . . . . . *Twelfth Night*
Violenta . . . . . *All's Well That Ends Well*
Virgilia, wife to Coriolanus . . . . . *Coriolanus*
Voltimand, a courtier . . . . . *Hamlet*
Volumnia, mother to Coriolanus . . . . . *Coriolanus*
Volumnius, friend to Brutus . . . . . *Julius Cæsar*

W

Wales, Henry, Prince of, son to King Henry IV . *1 and 2 King Henry IV*
Wales, Prince of, son to King Edward IV . . . . . *King Richard III*
Walter Whitmore . . . . . *2 King Henry VI*
Wart, a recruit . . . . . *2 King Henry IV*
Warwick, Earl of, of the King's party . . . . . *Ibid*

Warwick, Earl of . . . . . *King Henry V*
Warwick, Earl of, of the York faction . . . . . *1, 2 and 3 King Henry VI*
Westminster, Abbot of . . . . . *King Richard II*
Westmoreland, Earl of . . . . . *King Henry V*
Westmoreland, Earl of, friend to King Henry IV . *1 and 2 King Henry IV*
Westmoreland, Earl of, of the King's party . . . . . *3 King Henry VI*
William, in love with Audrey . . . . . *As You Like It*
William Longsword, Earl of Salisbury . . . . . *King John*
William Mareshall, Earl of Pembroke . . . . . *Ibid*
William Stafford . . . . . *2 King Henry VI*
Williams, a soldier . . . . . *King Henry V*
Willoughby, Lord . . . . . *King Richard II*
Winchester, Bishop of, Gardiner . . . . . *King Henry VIII*
Wolsey, Cardinal . . . . . *Ibid*
Woodville, Lieutenant of the Tower . . . . . *1 King Henry VI*
Worcester, Earl of, Thomas Percy . . . . . *1 and 2 King Henry VI*

Y

York, Archbishop of, Scroop . . . . . *1 and 2 King Henry IV*
York, Archbishop of, Thomas Rotherham . . . . . *King Richard III*
York, Duchess of . . . . . *King Richard II*
York, Duchess of, mother to King Edward IV . . . . . *King Richard III*
York, Duke of, cousin to the King . . . . . *King Henry V*
York, Duke of, uncle to King Richard II . . . . . *King Richard II*
York, Duke of, son to King Edward IV . . . . . *King Richard III*
Young Cato, friend to Brutus . . . . . *Julius Cæsar*
Young Clifford, of the King's party . . . . . *2 King Henry VI*
Young Marcius, son to Coriolanus . . . . . *Coriolanus*
Young Siward . . . . . *Macbeth*

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